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AFM Signs Disk Pact; Strike Threat Averted

New Wave Wins Programming OK

By CARY DARLING

LOS ANGELES New wave rock once widely associated with cult audiences in such media centers as New York, Los Angeles, San Francisco and Boston has become an integral part of the programming mix in radio markets outside of these areas.

A survey of 44 AOR stations, 11 in each region of the country, shows this new trend has entered into the mainstream of radio programming.

Even discounting discrepancies in definition, there is no denying that the music, that was scorned as little as a year ago is now getting significant play and consumer response.

In the East, eight of the stations contacted have generally positive responses to new wave material. "We get a lot of letters that say play more new wave," says Dave Lee Austin, program director at WAAA-FM in Worcester, Mass. "They don't ever state what new music they want to hear. We're not sure what they mean." Austin responds by programming

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NEW YORK A strike threat by musicians has thwarted an attempt by the recording industry to weaken or dismantle the Music Performance Trust Fund and the Special Payments Fund which, combined, cost U.S. and Canadian labels more than \$30 million a year.

The American Federation of Musicians rejected the effort in hammering out a new recording contract with an industry committee in negotiations described by the union as "the most difficult" since the 1940s.

In the 25-month agreement, worked out against the backdrop of lagging record sales, union sidemen will receive an 8% increase in wages for the first year (retroactive to Nov. 11 and 7% in the final 13 months of the pact).

If the recording pace of last year is maintained, these increases will add almost \$10 million to recording session payoffs over the run of the contract. In fiscal 1979, record companies paid out more than \$40 million in wages to union musicians in the U.S. and Canada.

The agreement, which also includes modest increases in such areas as health and welfare and cottage payments, as well as some concessions in synchronic recordings, is being mailed for ratification to 6,200 AFM members who earned at least \$1,000 in recording wages during 1978.

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RIAA Seeks To Cut \$200 Million Returns

By IS HOROWITZ

NEW YORK Returns cost the U.S. record and tape industry \$200 million over the past year, according to trade estimates described as conservative.

This figure surfaced last week at a meeting of the electronic data processing committee of the Recording Industry Assn. of America, a group of label executives studying ways of reducing the costs of handling returns via more efficient information systems.

On the manufacturer side, the total cost of returns, from production through shipping, processing and warehousing, ranges from a minimum estimate of \$130 million to well above \$150 million, the committee heard. Put another way, it costs labels upward of 80 cents for each unit flowing through the returns conduit.

Some recovery is realized via a recycling rate of 5% to 15%, some labels report, with additional dollars also salvaged by the sale of surplus merchandise. But these amounts are considered small when compared with the enormity of the total sum.

As for the nation's retailers and distributors, their annual expenditure in handling returns is said to be running at anywhere from \$30 to \$50 million.

(Continued on page 15)

Polygram Buy Of U.K. Decca Near

By MIKE HENNESSY

LONDON The Polygram bid to buy a major portion of British Decca's music operations at home and abroad, disclosed at the latter's annual general meeting here Tuesday (30), is thought likely to succeed.

Both companies have signed an agreement in principle and expect to consummate the deal subject to the approval of Decca shareholders, and to certain U.K. fiscal and governmental consents, including that of the country's antitrust watchdog, the Office of Fair Trading.

One source close to the transaction, which has apparently been under discussion for some months, says the takeover will be effective as early as Jan. 1, 1980.

And though neither side has revealed the financial terms, nor exactly what is for sale, the phrase used is "certain recording and music publishing activities" involved speculation

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Record Publishers Income From Radio/TV Jingle Use

This story prepared by Iris Lichtman in New York and Paul Grein in Los Angeles.

NEW YORK Publishers and writers are harvesting record income in the use of standard and more recently established copyrights for radio/television commercials.

The wider use of catalog as songs for selling one of the reasons many music publishers will tally up a successful 1979 despite an expected dip in mechanical income for the last half of the year.

"1979 will show a doubling of income in this area over 1978," declares Al Berman of the Harry Fox Agency, which is often called in to negotiate jingles contracts with ad agencies. Because the agency does not handle all negotiations and some

(Continued on page 16)

Ivy Hill Mulls Charge On Overdue Accounts

By MIKE HYLAND

LOS ANGELES Ivy Hill Communications is mulling initiating a U.S. charge on all accounts that are due past the normal 30-day payment limit. All Ivy Hill accounts are due within 30 days of the invoice date.

According to the Ken Keseloff of the fabricating firm. "We are strongly considering a U.S. charge on all these accounts past 30 days. As yet it's not a fact but it looks like it will become a reality in January."

Ivy Hill currently owes a large printing account will be the first music-related firm to initiate a penalty

(Continued on page 24)



NEW YORK J.D. SOUTHER's new album of a lifetime... YOU KNOW HOW TO LOVE ME. All women under the expert production of James Mtume and Reggie Luciani, every tune spotlights his genuine voice in settings ranging from pop to disco... including the last breaking hit single "You Know How To Love Me" (AS 5467) already fast-budding in the charts. ON ANSIRA RECORDS AND TAPES. (Advertisement)



LOS ANGELES "You Know How To Love Me" album is already earning a reputation as a must-hear addition from the charting chart single "Better Love Next Time" and that only the last three of the disc. Available now on Capitol Records and Tapes. (Advertisement)



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from Casablanca Record and FilmWorks

Watch for their new movie "CANT STOP THE MUSIC" Soon To Be Released

Labels, RAA Protest Total LP Airings

NEW YORK—In a virtually unprecedented show of solidarity, the heads of all the major branch and independent record companies have issued a statement condemning recent practice by radio stations in broadcasting complete LPs without interruption which allows for easy home taping.

The statement, released through the Recording Industry Assn. of America, appeals to radio executives to halt the "commercial-free broadcasting of new release records as bait for home tape listenership."

Stas Gortikis, RIAA's president, says the record industry petition arose from the recent tendencies by radio stations to program not just complete new albums after their release, but also to air them even before the release date, advertising and promot-

ing the times to enable fans to set up their taping equipment.

Gortikis says individual record companies have contacted radio stations about the practice, but he says beyond this appeal, RIAA is relying on the radio stations to realize it is in their own interest to discourage home taping. He says his organization at this time has no plans to follow up its petition with a lobbying effort to seek legislative remedies to the problem.

Following is the full text of the statement released by the RIAA: "Radio stations increasingly are encouraging listeners to tape commercial recordings off the air, especially new releases of major artists—sometimes even in advance of the public release date. Such stations announce times for such new re-

lease airings and even schedule these programs free of commercial interruptions.

"Some go a step further with paid newspaper ads listing album titles and broadcast hours, again with the promise of no commercials.

RKO Stops. See p 6

"This overt action to foster home taping says the lifeblood of the recording industry. It erodes the income of vocalists and musicians. It worsens the already high risks of making recordings and supporting new artists. It ignores rights and fair-ness.

"Radio's encouragement of home taping is bad for radio too. It attacks the very resources if artists and recordings, which are the corner-

stones of radio's own programming and ability to attract audiences and commercial advertisers.

"This is an appeal from record executives to radio executives to stop fostering the home taping of recordings . . . to halt the commercial-free broadcasting of new release records as bait for home-tape listenership.

"A traditional and important interrelationship has existed to bind radio, recordings, and artists. That mutually beneficial rapport is worth maintaining . . . in radio's self interest, too."

The statement was signed by the following record company chief executives:

Ron Alexander, Infinity Records; Clarence Avant, Taba Records; Neil Bogart, Casablanca Records; Elkie Davis, Arista Records; Jerry Hills,

Chrysalis Records; Ahmet Ertegun, Atlantic Records; Gil Friesel, A&M Records; Kenneth Gamble, Philadelphia International Records; Stanley Gortikis, RIAA; B.S. Howell Jr., Nashboro Records; Alan Livingston, 20th Century Fox Records; Bruce Lundvall, CBS Records.

Also: Jarrett McCracken, Word Records; Bhaskar Menon, Capitol/FM Records; Jerry Moss, A&M Records; Gene Norman, CNP-Crescendo Records; Mo Ostin, Warner Bros. Records; Michael Roskind, Motown Records; Robert Sherwood, Phonogram Records; Bob Silver, MCA Records; Joe Smith, P/A Records; Irwin Steinberg, Polygram Inc.; Robert Summer, RCA Records; D.H. Teller-Bond, London Records; and Don Zimmerman, Capitol/FM Records.

Labels Must Take Lead

Chicago Retailers Nix Entire Album Airing

By ALAN PENCHANSKY

CHICAGO—Record companies must take the lead in combatting complete and uninterrupted radio airings of important new rock LPs, dealers in this market believe. A survey of Chicago retailers indicates that this holy debated album-oriented radio programming practice is hurting LP sales, with big blank tape demand increases linked at least partially to the airings.

Stations involved here are WLUP-FM, the leading album rock station, and its competitor WMBT-FM. Dealers voiced greater concern about airings that precede product delivery by as much as a week.

The retail sentiment in support of radio's role can be found. However, most dealers would like to see the practice altered or stamped out.

"I wish that the stations that are doing this would be completely cut off on promotional copies," insists David Gould, manager of the Sound Warehouse chain.

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Double Artist Disk Preview At Video Conference

LOS ANGELES—The world premiere of the Todd Rundgren produced videotape for RCA based on Tomita's version of Holst's "The Planets," and the addition of Walter Yencikoff of CBS and Harvey Schenck of Warner Communications to the program indicate heightened awareness of Billboard's first International Video Music Conference, Nov. 15-18 at the Sheraton Universal here.

The 22-minute Rundgren project, transferred to U-Matic videocassette for the preview, will be shown at the opening brunch Sunday (18), with commentary provided by the artist who has the new Panacea/Utopia video company.

Yencikoff, president of the CBS Records group, now has the just released New Ventures Division for some video projects. Yencikoff, while Schenck, WCI executive vice president, is responsible for activities of the recently formed Home Video Division. Both join the "View from the Top" rap session with other industry leaders, moderated by Lee Zlotoff, Billboard's editor in chief and publisher.

Gould is certain that labels possess the means to eliminate the practice.

"Something has to be done," he relates. "All you have to do is look at the figures on blank tape sales."

"I'm mildly concerned," remarks Keith Eckering of Sounds Good Records. "It's hard to be that concerned when you're powerless to do so something."

Eckering cites airings of Cheap Trick's "Dream Police" LP a week prior to store deliveries. "The only solution is for the record companies to just get a little tougher with radio stations and start withholding advertising."

Rose Records' Jim Rose has listened to uninterrupted airings well in advance of store release date. "I would rather sell the LP than the blank tape," comments Rose.

Program directors counter with arguments that home taping has become a form of scapegoat issue. And it's insisted that there is no promotion of the plays as a vehicle for taping.

WLUP-FM hasn't heard a word of direct criticism from labels, says program director Jesse Builet. Builet is airing commercial-free albums six nights per week, including rock classics.

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ASCAP AWARD—ASCAP presents Warner Bros. artists Ashford & Simpson 25 plaques honoring the duo for its successes as writers, publishers, artists and producers. The awards were made backstage at City Centre in New York. Seen, from left, are: Paul S. Adler, ASCAP membership director, Valerie Simpson, Nicholas Simpson, and Arthur Hamilton, ASCAP board of directors members.

Disco DJ Re-Mix Experts Look To More Flexibility

By RAIDIFFE JOE

NEW YORK—Disco deejays remix consultants will have to become more flexible to stay abreast of changes in disco music as fusion sounds increase emphasis on rock and r&b.

This consensus comes in the wake of growing concern that the combination of deejays and the disco sound will diminish as record labels and their producers move back to a sound with which they have long been familiar.

Tom Moulton, head of Tom 'n' Jerry Records, and one of the first

disco deejays to offer commercial remixes to meet disco requirements (he organized the 12-inch disco disk concept), thinks the change in the music should pose an exciting challenge to deejays who also double as re-mix consultants.

"When things come too easy we tend to fall into a pattern, and this has been the case with disco music," he says. "We over-worked its effectiveness. Now we must rise to meet the new challenges ahead."

However, Moulton feels that

(Continued on page 61)

Ironie Note: Acts Endorse Blank Tapes

By JIM McCULLAUGH

LOS ANGELES—Conclude this ironic twist more and more blank tape firms are utilizing top name recording artists to endorse their products through print and television commercials. And many of those artists have new LP product out.

But record companies and retailers charge that more and more consumers are taping albums from radio, thus seriously damaging record sales (Billboard, Nov. 3, 1979). And radio is using the further alleg, by increasingly airing complete commercial-free LPs.

Can an argument be made that these artists are now actually hurting their own record sales?

Steve Wonder, who is involved in a million dollar, multi-media campaign with TDK, has his own "Steve Wonder's Journey Through The Secret Life of Plants" shipping on Motown.

The Bee Gees, recently inked to the Ampex "Tape Of The Stars" campaign, just released a two-part set of their greatest hits. Two other artists in the Ampex thrust, Blondie and Atlanta Rhythm Section, have new product with the former's "Eat To The Beat" on Chrysalis and the latter's double live "Are You Ready to Set on Polyester." Other artists in the Ampex campaign are Blue Oyster Cult and Alicia Bridges.

Meanwhile, Memories, white con-

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Industrial Giants Now Moving Into Entertainment Field

By ELIOT TIFEL

and John Sire & Sons of England. And joining this list of giants entering the video era is IBM which has taken a major step toward what could be a major thrust by the computer/publisher/publisher into the consumer marketplace.

It has formed a video joint venture with MCA to build and market videodisks and videodisk players.

This new marriage called Disco-Vision Associates, brings together IBM's talents and technology related to video development and MCA's current videodisk business and assets.

E I DuPont de Nemours & Co., long a supplier of raw materials to the disk and tape fields, but never a marketer of products under its own brand, launches its first name line, Prime-time videocassettes, with a successful test this month after a successful test that began in the spring.

DuPont has sold its own branded Crotyn U-Matic 3/4-inch videocassettes to the institutional market for some time and decided the consumer video potential offered an excellent opportunity here as well.

The least known in the U.S. of the industrial giants is John Sire & Sons, a \$4 billion firm in Asia and Europe which has used a joint venture partnership with Inter-Magnetics Corp. of Santa Monica, Calif., to crash the American market with video (and later video) tape products.

There are also a growing number of other firms, many small in nature in comparison to the IBMs of the world, which are also moving into the open market after building a

(Continued on page 50)



When the game is funk, nobody beats George Duke.

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And on his new album he defends his title against
all challengers.

George Duke. "Master of the Game."
Featuring his new single, "I Want You for Myself."
On Epic Records and Tapes.

GEORGE DUKE: MASTER OF THE GAME



JF 36/13

BELT BUCKLES

Those And Other Accessories Boost Sales In Record Stores

By JOHN NIPPEL

LOS ANGELES—With retail records/accessories stores reporting increasing profit erosion on traditionally handled inventory, alternative merchandise is bolstering bottom lines, a survey of U.S. chains indicates.

"New merchandise items pulled us out of the hole," affirms Paul Pennington of the 13 Eucalyptus Records stores, based in Fairfield, Calif. Pennington transferred from Odyssey Records and Tapes to the lagging Eucalyptus stores several years ago as chief operating officer.

"In a normal month, Eucalyptus does \$100,000 in alternative goods," Pennington states. "It's all at a profit much larger than records and tapes. We are constantly on the lookout for such items. It's great impulse buying

potential." Pennington has had good experience with Pacific belt buckles and Escalabar jewelry. Future Flight electrics, froshies, youth-oriented bizarre greeting cards, Waterfall T-shirts and posters. "We have a selection of 5,000 posters. ProRats and Scudander are our major suppliers," Pennington adds.

Emerald City, Atlanta parent of the Oz and Music Scene stores, has two pilot departments. More than 400 square feet of store space in the Memorial Drive, Atlanta, Oz store is served by the Rock'n'Roll Supermart and the Oz is in the department in the Auburn, Ga., location. Business director Phil Wright feels strongly about the future of alternative product.

He has about 20 different kinds of strobe, black and flicker lights, unisex jewelry, rock buttons, ceramic pins, blank and silk-screen T-shirts, wood, plastic and ceramic miniature boxes, rock mirrors and rock replaceable cigarette lighters, along with contemporary music periodicals as his best movers.

Hastings Book & Record stores, operated by John Marmaduke of Western Merchandisers, Amarillo, are moving more into this new field. Not all of the 22 stores carry all merchandise. T-shirts from a number of suppliers move well. Softcover books, a long time staple with the chain, have shown growing strength, as have hardcover tomes, Marmaduke states.

The six 1812 Overture locations adjacent to and in Milwaukee have started stocking chewing gum and Famous Amos chocolate chip cookies. A select stock of 50 posters kept selling, too, Alan Duiberg says.

The Great American Music stores, Minneapolis, are investigating arts and craft, cameras and sporting goods. Ira Heilicher says, to buffer profits. He's carrying most of the alternative merchandise stocked by other stores.

Jim Grimes of National Record Mart/Oasis, Pittsburgh, is into the general run of alternatives, and is experimenting for the first time with auto stereo, stocking Spark-O-Matic music cassette recorders, he finds solve the problem, with new album releases and catalog taking much of his store space.

Several chains said the difficulty involved in buying alternative product direct is hampering their introducing it into stores. They express the hope that independent distribution might start handling such goods.

RKO Radio Stops Whole-Album Play

LOS ANGELES—In a move to alleviate the problem of home taping of albums, RKO Radio agreed to make it company policy to ban the playing of LPs in their entirety effective Thursday (1).

Writing in an open letter to the radio and record communities, RKO president Dwight Case stated "While radio is ultimately concerned with ratings, not record sales, we must remain sensitive to each other's problems."

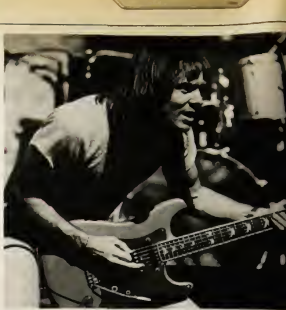
"Our goals as programmers do not coincide with those of the recording community all the time. However, we do not subscribe to the philosophy of victory no matter who or how much we lose."

Dave Sholin, RKO national music coordinator, added: "While we have never gone on the air and encouraged listeners to tape albums, we feel the only way to prevent this from occurring is by eliminating this program element."

Merger Involving High Fidelity Group

WASHINGTON—The Institute of High Fidelity becomes an operating subdivision of the audio division within the Electronic Industries Association (Consumer Electronics Group), with negotiations on the merger concluded last week.

Principles of the merger were ratified by both organizations, according to Howard Ladd, EIA/CEG audio division chairman, and Jerry Kalow, IHF president. Conditions for both groups are expected to complement the legal formalities shortly.



Billboard photo by Jack S. **RONNIE ROCKS**—Ronnie Montrose, leader of Elektra/Asylum's Gam dig is playing at the group's recent concert at Hollywood's John Ford Theatre sponsored by KWST-FM.

HALF SPEED MASTERS

Mobile Fidelity LP Series Builds To Within 20 Titles

By JIM MCCULLAUGH

LOS ANGELES—Steve Miller's "Fly Like An Eagle" LP and "Manhattan Transfer Live," an LP which has never been released before in the U.S., are the newest half-speed mastered releases from Mobile Fidelity Sound Labs.

Mobile Fidelity Sound Labs began its Original Master Recording Series two years ago. Its catalog has swollen to nearly 20 releases with more in negotiation and planning stages.

According to Gary Giorgi, vice president of the Chatsworth, Calif.-headquartered firm, both new LPs will ship this month. They will list at \$14.95.

The LPs are part of Mobile Fidelity's Original Master Recording Series whereby the firm obtains a license from a label to take an original two-track stereo master and re-cut it at half speed.

The advantages of half-speed mastering, according to Giorgi, is that a cleaner groove is cut, greater frequency response and dynamics are achieved, there is less inter-groove distortion and the disk doesn't wear out as fast.

Among product offered today are George Benson's "Breezin'," The Crusaders' "Chain Reaction," Fleetwood Mac's "Fleetwood Mac."

NEW YORK IMPORTER

JEM Records Hikes Its Price Code

NEW YORK—Because of recent price increases on recorded product in the U.K., JEM Records has revised its price code for the interim period before a new catalog is published later this month.

Richard Lawler, vice president and general manager of JEM, estimates the price increase at about 5% overall since the prices of product produced in the U.S. and distributed by JEM is not affected by the increase. He says the increases reflect only the corresponding high hikes by British manufacturers.

The increases, just as the JEM catalog book was going to press, forced an overall revision, and once the new book is printed, a special binder will be made available to dealers which will accommodate

John Klemmer's "Touch," Steve Dyer's "Katy Lied," Al Stewart's "Year Of The Cat," Supertramp's "Crime Of The Century," Lita Ford's "Waiting For Columbus," Emmy Harris' "Quarter Moon A Ten-Cent Town," Gordon Lightfoot's "Sundown," Grateful Dead's "American Beauty," Joe Sam's "Rainbow Seeker," Poco's "L.O.C.," and Al Jarreau's "All Hands On Deck."

Distribution is through major stores in the U.S. via the firm's own rep network.

Cutting takes place at the Mobile Fidelity in Los Angeles in disk mastering specialist Susan Coker.

The LPs are plated and pressed in Japan by the Victor Co. All Mobile Fidelity product has special jigs and inner sleeves for maximum disk protection.

For Records

NEW YORK—Roland Blum, new title at CBS is merchandising planning vice president for CBS Records. A line was dropped in last week's Executive Times which correctly listed his new presidency.

D.C. Retail Sales Rising With New Release Activity

By JEAN CALLAHAN

WASHINGTON—With the release of new albums by artists like the Eagles, Led Zeppelin, Barry Manilow, Kenny Rogers and Steve Wonder, retail sales here are climbing.

"This is the kind of release activity we're seeing waiting for all year," says Stewart Schwartz of the Harmony Hut chain. "October, for example, showed the most increase this year so far in comparison with sales last year."

Schwartz contends that the market has needed more than one major release at a time to pick up sales. He sees the recent spate of releases as "just what the doctor ordered."

At Variety Records, Joe Goldberg says, "some good news and some bad." New releases from Led Zeppelin, the Eagles and Styx are selling

well at Variety while, Goldberg says, the new Fleetwood Mac album is not moving as well as expected. Steve Wonder's new effort, due in the stores at any moment, is much awaited.

The Waste Music chain shows "sales, peaking the last five to six weeks with a lot of good new product coming out," according to Herb Cohen. Selling particularly well for Waste Music are new releases from Kool & the Gang, the Eagles and Michael Jackson.

Prices between Variety's Goldberg who remembers that "it wasn't so long ago when the customer could get two albums for a \$10 bill." Still, Goldberg adds, "quality always sells" and he expects a good Christmas sales season and continued growth in the new year.

CLASSICAL SALES ARE UP AND DOWN IN U.S.

By ALAN PENCHANSKY

CHICAGO—While some dealers are reporting slipshod in classical sales as a result of the latest round of label price hikes, a healthy percentage of specialty shops in the U.S. appear to be unaffected by these increases.

And a Billboard survey of leading classical shops finds some customers stepping down their purchases to budget lines.

Dealers were asked about consumer response to price hikes from RCA, CBS, Angel, London, DG and Philips, all coming in the past three months.

The new pricing package puts DG and Philips at a \$9.98 summat for non-audiophile product, with the other leading labels clustered at \$9.98.

Increases on the London import lines, Argo, L'Oiseau Lyre and Telefunken also have been instituted. These records now are positioned at \$9.98.

Classical business appears not to have been seriously affected overall. Some dealers, however, already have felt a slowdown. And there are questions about the impact of higher

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Fate Of Odyssey Skein Up In Air

Creditors Refuse 4 Proposals; 40 Stores Are Involved

By JOHN SHIPLEY

LOS ANGELES The future of the financially ailing approximately 40 Odyssey Record and Tape stores hangs in the balance as major creditors await their next scheduled meeting here Monday (5). Credit executives from CBS, A&P, Polygram Distributing, MCA, Capitol and RCA failed to agree on four alternative proposals from Rich Bullock, Odyssey's president, presented at a meeting at the Capriolo, Calif., base of the chain Wednesday (24).

Bullock told the ad hoc creditors group that for the first nine months of 1979 Odyssey racked up gross revenues of \$14.5 million, which resulted in a net loss of \$5 million.

Calls to heads of label credit divisions elicited only one response. CBS credit chief Gene Friedman through a spokesman called the meeting "amiable." Bullock did not return a call placed to him at the office a day before Billboard's deadline.

Bullock sought an additional \$4 million in merchandise from the suppliers present, explaining that with this merchandise he could liquidate the stores out of their downward spiral. The suppliers, it's understood, told Bullock they were dissatisfied with his stewardship of the chain which has stores in New Mexico, Arizona, Nevada, California, Idaho, Oregon, Washington, Alaska and Hawaii. The credit representatives, some present with attorneys, were displeased with the activities of Dick Spingola, former WEA vice president of finance who has been consulting the chain locally for about a year and Rick Albert, general manager of the Odyssey stores. Informal sources report the large Odyssey creditor is CBS Records.

Odyssey's \$2.5 million, while WEA is in for \$1.5 million. Total indebtedness of Odyssey is rumored at \$11 million against assets of more than \$1 million. Assets are reportedly only in inventory.

A number of alternatives are being probed. There is a lawsuit filed to bring in to maintain the chain and to avoid a reorganization under Chapter XI of the federal bankruptcy act. It is known that Ben F. Bartel, former executive vice president of Integrity Entertainment Corp., has been sounded out about taking over general management of the ailing chain. Bartel, when contacted, admits he is considering a possible deal, but would not elaborate.

David Lieberman of Lieberman Enterprises, Minneapolis, advised the risk grant one-stop firm had studied the fiscal condition of the chain, and has cooked on a takeover.

Bob Toffelhorn, second in command at Mighty Fine Distributing, San Francisco, says Sterling Lerner, boss of the Record Factory operation there, had been negotiating with Bullock at his Capriolo office during the week.

It's understood that Paul Pennington, Eucalyptus Records, Fairfield, Calif., George Suavali, Alta Distributing, Phoenix, and Leo Solomon, Tower Records, Sacramento, Calif., have expressed interest in cherry picking certain Odyssey stores, whose leases they would like to assume.

Bullock is said to be standing firm, insisting that he will not leave the operation unless he is paid in some form for his stock. Odyssey is involved in several litigation regarding unpaid bills. Pickwick International recently was granted a judgment against the chain and its owner in Santa Clara, Calif., County Superior Court, in which the plaintiff was awarded nearly \$164,000 was accrued in delinquencies.

GRT Corp., itself in the throes of reorganization under Chapter XI, seeks a reported \$250,000 from the chain. And Record Merchandising, Los Angeles, seeks \$50,000 to \$15 million in Superior Court here.

David Blonder filed suit against the creditors committee of creditors in Music City, Los Angeles, local claim which went through bankruptcy several years ago is reported to be involved in the Odyssey situation. When contacted, Blonder would not comment but urged that Lawrence Goldberger, San Francisco attorney representing Odyssey, be contacted. Complicating the present Odyssey management situation was the unconfirmed report Wednesday (31) that Bullock was in stable condition at an unidentified hospital in the Bay Area after he was involved in an auto accident Tuesday night. Bullock is in traction, it's said, and his injuries might delay the meeting slated for early next week.

106 REQUEST CREDIT KITS

NEW YORK There have been 106 requests for information and start-up kits as a result of the National Union of Recording Merchandisers' recent offer to its members of a 2.25% discount rate through an association's Visa and Master Charge Bankcard Program.

NARM said the majority of the respondents, 95, were retailers who are either paying far higher bank card rates than the 2.25% figure, or do not accept credit cards at all.

According to NARM, the average credit card sale in a typical NARM member's store is \$6 more than that of a cash sale (\$17 versus \$11). NARM is also developing point-of-purchase display material promoting the use of credit cards in buying records and tapes.

Record Profits Posted By ABC

NEW YORK ABC reports record revenues and earnings for the third quarter and first nine months of 1979, but radio profits are "due principally to competitive pressures," the company states. ABC Radio did record a slight revenue gain, but the profit drop is probably due to the decline in ratings of WABC-AM New York, the flagship of the group.

For the quarter ended Sept. 29, earnings from continued operations were \$21.9 million on revenues of \$46.6 million, an increase of 24% over the 1978 third quarter earnings of \$24.8 million and an increase of 19% over 1978 third quarter revenues of \$392.9 million.

The 1978 quarter included losses from ABC Records and the 1978 nine months period included losses from ABC Records and ABC Radio and Tape Sales.

Craig Won't Buy Great American Co.

LOS ANGELES The Craig Corp., a major car stereo and home electronics manufacturer here, has terminated its negotiations to acquire Great American Sound Co., Inc., makers of high-end power amplifiers.

According to Craig, the termination of negotiations came by mutual agreement.

In another matter, Craig announced that its board of directors has declared its quarterly cash dividend of \$0.6625 per share. This quarterly dividend is payable on Oct. 31, 1980, to shareholders of record on Oct. 28, 1979.

Market Quotations

As of closing October 31, 1979

High	Low	NAME	P	E	(Share 100%)	High	Low	Close	Change
1 1/4	1 1/4	Atari Corp.	29	26	1	1 1/4	1 1/4	Unch	
47 1/2	32 1/2	AMC	8	859	40	38 1/2	36 1/2	36 1/2	- 1 1/2
43 1/2	36 1/2	American Can	32	32	25	32	31 1/2	31 1/2	- 1/2
14	14	Amstar	10	230	18	18 1/2	18 1/2	18 1/2	0
19 1/2	19 1/2	Boji	6	134	24	23	23	23	0
26 1/2	26 1/2	Chrysler	7	454	25	24 1/2	24 1/2	24 1/2	- 1/2
7 1/2	7 1/2	Clorox	6	130	25	24 1/2	24 1/2	24 1/2	0
27 1/2	27 1/2	Comba Pictures	11	80	37 1/2	37 1/2	37 1/2	37 1/2	0
8 1/2	8 1/2	East Corp.	11	80	37 1/2	37 1/2	37 1/2	37 1/2	0
44 1/2	33	Genway Inc.	1	185	3	185	3	185	0
3 1/2	3 1/2	Harvard	7	218	1 1/2	10 1/2	10 1/2	10 1/2	0
18 1/2	13 1/2	Johnston	1	581	16	14 1/2	14 1/2	14 1/2	Unch
15 1/2	15 1/2	Humana	8	32	25	11 1/2	11 1/2	11 1/2	0
32 1/2	17	Harsh	13	44	30	28 1/2	28 1/2	28 1/2	0
8 1/2	8 1/2	Harsh	2	26	8	26	26	26	0
3 1/2	3 1/2	Lafayette Radio	2	21	1 1/2	1 1/2	1 1/2	1 1/2	0
37 1/2	37 1/2	Marquise Electronics	8	74	47 1/2	46 1/2	46 1/2	46 1/2	Unch
29	17 1/2	Marcus	4	99	25	19 1/2	19 1/2	19 1/2	0
68	68	Marcus	8	442	50	44 1/2	44 1/2	44 1/2	0
26	26	Multimedia	10	436	49 1/2	48	48	48	- 1
32 1/2	32 1/2	North American Philips	5	30	27 1/2	27 1/2	27 1/2	27 1/2	Unch
10 1/2	10 1/2	Pioneer Electronics	11	104	22 1/2	21 1/2	21 1/2	21 1/2	0
12 1/2	12 1/2	RCA	8	164	27 1/2	27 1/2	27 1/2	27 1/2	0
7 1/2	7 1/2	Sony	8	129	7 1/2	7 1/2	7 1/2	7 1/2	0
51 1/2	30	Solar Broad. syst.	8	111	41 1/2	41 1/2	41 1/2	41 1/2	0
8 1/2	8 1/2	Superior	2	43	3 1/2	3 1/2	3 1/2	3 1/2	0
32 1/2	19 1/2	Tel Broadcasting	8	29	28 1/2	28 1/2	28 1/2	28 1/2	0
27 1/2	27 1/2	Telco	8	271	26 1/2	25 1/2	25 1/2	25 1/2	Unch
11 1/2	4 1/2	Tesoro	3	19	14 1/2	14 1/2	14 1/2	14 1/2	0
20 1/2	18	Transamerica	9	884	17 1/2	16 1/2	16 1/2	16 1/2	0
48 1/2	30	20th Century	42	43	37 1/2	36 1/2	37 1/2	37 1/2	0
44	32 1/2	Warner Communications	9	105	40	39 1/2	39 1/2	39 1/2	0
15 1/2	6 1/2	Zenith	8	508	10	8 1/2	8 1/2	8 1/2	0

OVER THE COUNTER	P	E	Sales	Buy	Ask	OVER THE COUNTER	P	E	Sales	Buy	Ask
ABC	-	1	1 1/2	2 1/2	Integrity Ent.	-	22	1 1/2	1 1/2	1 1/2	1 1/2
Packaging	-	4	5 1/2	6 1/2	Kodak Corp.	8	8	3 1/2	4 1/2	4 1/2	4 1/2
Electronic	-	4	5 1/2	6 1/2	Kodak Corp.	13	8	1 1/2	2 1/2	2 1/2	2 1/2
Group	5	42	5 1/2	5 1/2	M. J. Morgan	10	10	12 1/2	12 1/2	12 1/2	12 1/2
First Assets	10	26	2 1/2	2 1/2	Reckitt	3	10	33	33	33	33
Prod	10	26	2 1/2	2 1/2	Omnicor	3	10	33	33	33	33
					Rembrandt Bros.	4	2	2	2	2	2

Over the Counter prices shown above may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information is for informational purposes only and is not intended to be used as a basis for investment. For more information, contact: New York Stock Exchange, Inc., 100 Wall Street, New York, N.Y. 10038. Tel: (212) 512-1000.

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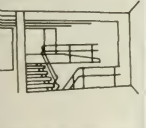
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General News



STARSHIP'S SHIP—Captain Floyd Rice of the U.S.S. Midgett Coast Guard cutter, holds a guitar while his first mate Mike Shiddle, and the members of the Jefferson Starship look on during a picture session for the "Freedom At Zero" LP cover. In front is Tyrone Thompson, who is also on the cover.

OTHER ACTS CHARTING, TOO

Gyra's Gold LP Helps Infinity Celebrate Its First Birthday

LOS ANGELES Infinity Records celebrated its first anniversary with the certification of its first gold album—Spyro Gyra's "Morning Dance" as well as a number of chart success by new and relatively unknown artists.

Launched Oct. 12, 1978, Infinity has developed into a full-line record company dedicated to establishing new talent.

Among Infinity's other achievements in its initial year were:

- Certification of a gold single for Hot Chocolate's "Every 1's A Winner"
- Orsa, Lu's "I Never Said I Love You" reaching No. 1 on adult contemporary charts.
- The re-establishment of Or-

leans within the pop mainstream with "Love Takes Time" from its "Forever" LP

- The establishment of New England as an up and coming rock act

- Its pioneering of the "Rising Star" series with a \$5.98 list price for new artists.

- The historic signing of Pope John Paul II and the release of the LP, "Pope John Paul II Sings At The Festival Of Sacrosanct"

- The launching of its black music program with Jim Tyrell's T-Electric Records

- The creation of an international operation with 33 licenses overseas and fully owned companies in Canada and England.

• Infinity Music International signing its first songwriters, Joe Drukas, Mark Mueller, Blau & Gottlieb and Neil Fox, and the acquisition of the catalogs of Screams, Mick Taylor and Bill Acon's Rock Steady Music

• The opening of Infinity Music's Nashville office headed by Blake Davis. During the year Infinity Music made the charts with songs recorded by Wet Willie and Genya Raven, among others.

The label looks forward to the new year with product from Joe Kelly, Sandy Farna, Nazeem Bishop & Gwinn, Magic Lady, Bulls T Edge, Tom-Lee Bradles, Screams, TKO, Blue Steel, Nature's Devine and others.

Supertramp Paces A&M Intl's Big Year

By ED HARRISON

LOS ANGELES—Paced by the worldwide success of Supertramp's "Breakfast In America" which has topped the charts of 17 countries, A&M International is enjoying its biggest year in terms of sales and breaking new acts.

Among other A&M acts making inroads in the international market are Police, Rita Coolidge, Herb Al-

pert, Styx, Joe Jackson and Pablo Cruise.

Among the countries where Supertramp topped the chart is Japan, where A&M is entering the second year of its relationship with its A&M licensee, "Breakfast In America" marked the first A&M No. 1 album and single in Japan since the Carpenters did it several years back.

A&M has been represented by Polygram in Asia (Hong Kong, Singapore, Malaysia, Taiwan, Korea) since Jan. 1 after a six-year affiliation with EMI. According to Jack Losmann, managing director of A&M International, Polygram is "very aggressive in its marketing and ability to break new acts in those territories."

"Rock is just starting to break in Asia," contends Losmann. "Those countries lean more towards MOR which is why the Carpenters are still popular there. Asia is much more lucrative now. It's not a territory that you can forget about."

Throughout continental Europe, A&M is represented by CBS where its deal runs through June 30, 1981 now that the option year of the original three-year contract has been picked up.

Losmann maintains that there have been no discussions or plans for an international distribution deal with RCA, a logical contender since RCA handles A&M domestically.

A&M is represented in South America by EMI (that relationship

in its seventh year) and by Festival Records in Australia and New Zealand (now in its 17th year and the label's first licensee).

In both Canada and England, A&M operates through its own companies.

A&M International maintains a domestic staff of 10 to direct and supply its overseas marketing and promotional efforts. A single head office in Paris deals directly with European operation.

All licensees are supplied with plays, posters, buttons and other promotional items from A&M's Los Angeles headquarters. Losmann says these items are particularly effective overseas since they are accustomed to them there.

According to Losmann, the most important promotional tool in the U.S. is the promotional film which he describes as "the next thing to an artist touring."

The clips, seven to 12 minutes

(Continued on page 11)

E/A BENEFIT LP ON WAY

LOS ANGELES Elektra/Asylum has pegged a tentative Dec. 10 release date for its three-record set compiled from the five benefit concerts held Sept. 19 to 23 at Madison Square Garden by the Musicians Union for Safe Energy Foundation.

The LP will include performances by Jackson Browne, James Taylor, Bruce Springsteen, the Doobie Brothers, Crosby, Stills & Nash, Graham Nash, Bonnie Raitt, John Hall, Tom Petty & the Heartbreakers, Poco, Chaka Khan, Ry Cooder, Jesse Colin Young, Raydio, Peter Tosh, Gil Scott-Heron and Sweet Honey In The Rock.

The album will be produced by the "MUSE Band," which includes Browne, Nash, Hall and Raitt, with the assistance of the producers of the individual artists. It will include a 16-page booklet. The mobile recording was done by the Record Plant, which donated its services at cost.

Eagles Flying High

LOS ANGELES The Eagles' both the album and singles of this week with "The Long Run." "Hearts & Flowers," marked the third time the Avyllum group has both less simultaneously. It is with the "One Of These Nights" and 42 in August 1975 and with "Hotel California" in 1977.

ANGEL OF THE NIGHT

Angela Bofill

As soon as it hit the street, Angie's eagerly-awaited new album *exploded* with immediate sales and airplay reaction—nationwide! The momentum is tremendous for this exceptional next step by one of music's brightest new stars!



GRP 9041

DAYS LIKE THESE

Jay Hoggard

Already, the reaction is spectacular:

"The most dazzling new vibraphonist in jazz!"

—Robert Palmer

"All of vibraphone history in a cohesive style."

—*Musician, Player, And Listener*

"A showcase for Hoggard's improvisational genius, his first album places him firmly in the crossover stream!"

—*"Impact"*



GRP 9040

THE HAWK

Dave Valentin

The dynamite second album by Dave Valentin, hailed as "the most talented young flute player on the scene today." Featuring his spellbinding work on a stunning set of music by Chick Corea, Steely Dan, and his own great original tunes.

"Will sound good any time of the day—sure is *tasty!*"

—John Platt/WRVR



GRP 9043

BROWNE SUGAR

Tom Browne

Trumpeter Tom Browne makes his Arista/GRP debut with a virtuoso first album. Featuring the hot new single, Dave Grusin's "I Never Was A Cowboy," it's a lyrical, sizzling LP by a top young instrumentalist.



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THE STYLE



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Includes the single
"Send One Your Love" T-54303F



"Make Your Move" NRJ 788

Captain & Tennille

Including the hit single
"Do That To Me One More Time"
NRJ 785

from their debut album
on Casablanca Record and FilmWorks



Produced by David Foster for Moonlight and Magnolia Recording, Inc.

Returns Studied

Continued from page 1

The National Assn. of Recording Merchandisers is expected shortly to set up a committee to work with the RIAA group in a common attempt to contain costs. An observer from NARM was in attendance at the two-day conclave (Oct. 22-23) at the Beverly Wilshire Hotel in Los Angeles.

Arthur Whitmore, chairman of the RIAA committee, says a major goal of the combined effort will be to do away with "the multiplicity of terms and procedures" in tracking returns.

A better interface between manufacturers and their customers is needed, participants held. Whitmore, vice president of information systems at Polygram, says this might well take the form of sophisticated music transmission ties between labels and merchandisers.

A facsimile transmission of orders already in effect at Polygram because at least one of its branches and the company's Edison, N.J. warehouse, Lieberman Enterprises, also has facsimile transmission equipment, and the practice generally is thought to be increasing.

Attention was also given at the meeting to security systems to safeguard physical and data banks. The need for backup data and internal security was stressed in a talk given by Harry DeMaio, director of data security systems at IBM. A view of the information systems function as seen by record companies was presented by Peter Jones, vice president of marketing at Polygram. Management's need to spend more time analyzing data rather than retrieving it came in for discussion.

An entire afternoon was given over to presentation on warehousing and how productivity might be increased by the use of mini-computers.

In all, 22 persons representing major branches and independent labels attended the meet.

Promoters' Boycott of Jacksons Tour?

NEW YORK: The Rev. Hosea Williams and his Black Promoters Survival Council is planning a boycott of the current Jackson's national tour.

Williams had threatened to boycott the Jacksons to a letter sent to Jackson, father of the five other group, earlier this year (Billboard Aug. 11, 1979).

Williams plans to throw up picket lines at locations selling tickets for Jackson's concerts in cities on the northeastern leg of the tour. The Black Promoters Survival Council also take out ads in black publications.

Promoter Leonard Rowe, who is an original founding member of Black Promoters Survival Council, is a target of the protest.

g Bands Booked

LOS ANGELES—The Bonnie Brinkley Big Band and the East-West Band will initiate the new series at the BR' Sunday 118.

The BR Saloon at 2222 Wilshire Blvd. in Santa Monica, will present on Sunday nights at 8 and 10:30. Programming the series in Jackson, who will be presenting original and audiotaping tapes for future bookings.



HERB SIGNS—Herb Alpert autographs copies of his "Rise" album at Rose Records in Chicago as part of a week long promotional tour.

Florida Tape Pirate Could Get 15-Year Sentence

NEW YORK: It what may have been a landmark legal decision, the State Circuit Court in Jacksonville, Fla., convicted an accused tape pirate of possessing stolen property with intent to sell.

The conviction means that Robert L. Crow, the defendant, faces up to 15 years jail when he comes up for sentencing before Judge Lamar Winegarl Nov. 20.

VETERAN WRITER-PRODUCER

Ross Relocates; Will Comb Philly From Base In N.J.

By IRV LUTHEMAN

NEW YORK: Jerry Ross, the record producer/writer associated with a catalog of hit disks over the years, is putting new momentum behind his Jerry Ross Productions.

To include music, publishing and a possible revival of his Heritage Classics label, the company has relocated to Pennsauken, N.J., with Ross' defined goal of seeking new talent from the nearby Philadelphia area. He had previously worked out of New York.

Ross, a native Philadelphian who started in the business as a production man there, says there's a new vitality in talent out of the city's environs, a factor ignored by the industry.

He has made a deal with former creative associate, Kenny Gamble for the release of a group, Force, on the Philadelphia International label and he's signed several new wave acts, one which will be released on

Midwest Records around the first of the year.

Ross believes he's onto a rich source of new talent, especially within the new wave which, to his liking is close to his creative heart.

"What they call new wave is rock'n'roll, with a three minute hook sing-a-long and double-ended lyrics ala knock," he contends. "I'm going back to my roots where I started and discovered and managed lots of talent."

One of those talents was Kenny Gamble, with whom Ross is coauthor on the pop classic, "I'm Gonna Make You Love Me," a hit by Diana Ross & the Supremes with at least 1141 recorded versions.

He recalls one of his recording rarities, a duet with Gamble and Thom Bell, who went on to create the Philadelphia International record/publishing complex.

His first hit was "When We Get



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Publishers Cash In With Radio/TV Jingles

Continued from page 1

publishers wish to get it alone, it's difficult to arrive at total income from this, but millions of dollars of added publisher/writer income are involved.

Adds Berman "It's reached a point where a \$100,000 fee for one-year period is not uncommon." Berman also notes that major writers who once "disdained" commercial adaptation of their songs are now joining the fold. More realistically, these writers or their estates are confronted with dwindling income from traditional mechanical and performance sources.

Over the past several years, for example, Richard Rodgers' "This Can't Be Love" and "I'm Gonna Wash That Man Right Outta My Hair" were the first Rodgers songs used to sell a product.

But, publishers still contend that "compatibility" with the product and the continued life of a song as a viable recorded commodity remain considerations when a jingle deal is requested.

Says Paul Tanen, director of professional activities at Screen Gems-EMI: "When Jack Rosner, who handles such requests, finds a suitable request, he then checks it out with our professional department to be sure that we all feel that the song and the product are compatible."

"Since the publisher is responsible to the writers for any usage of their songs, we do not feel that a song should be used for a commercial that does not benefit the song, even though the dollars that could be earned make it tempting."

Passing music over the past year at the company have been "Clementine" (Purina Cat Chow), "A

Natural Woman" (Revlon), "The Me Kangaroo Down Sport" (Canada Dry), "There's A New World Coming" (Dial Soap), "Still The One" (Theme for ABC-TV network) and "We Are The Champions" (Marx Toys).

There are instances when an old copyright gets a new income lift via a commercial. Such is the case for Eartha Kitt's "Santa Baby" hit from the early '50s. According to Johnny Bentshock of Hudson Bay Music, the song had reached a level in recent years of earning \$12. Used locally by Lavin, the perfume manufacturer, the song has earned \$100,000 in the first of a two-year run.

Mike Stoller and Jerry Lieber's old hit, "I'm A Woman," has already earned \$85,000 as it entered the third year of a five-year deal for another perform. Enys, according to Bentshock.

Five thousand dollars was paid for an option on the song, \$10,000 for a test run and \$35,000 for the first two years of actual usage. The next three years will add another \$40,000 a year to the value of the song.

Though some publishers initiate efforts to obtain jingles deals, most agree that ad agencies themselves generally carry the ball to the publisher's court. Ad agencies, in fact, have been known to create a jingle around a copyright, and present it to the client for approval before seeking rights to the material from the publisher.

Most jingles last for several seasons before the advertiser switches to a new campaign, but some songs have a long run. Perhaps the longest of recent vintage (and the longest life of the copyright) is the 1919 song, "Silver Dollie," which has been used by Aunt Jemima pancakes for the past decade.

The copyright is controlled by the Richmond Organization, whose Al Blackman notes recent usage of such songs as "Consider Yourself" (Laker Airlines), Canada, "Try A Little Tenderness" (Accent, the meat tenderizer), "This Land Is Your Land" (United Airlines, Ford), among others.

At Chappell & Intercom, commercial income is up 45% in 1979 over last year, reports president Irwin Robinson. "We've always been working on standard catalog," Robinson notes, "these commercials make up for the absence of large mechanical dollars, especially in this recessionary economy."

And Robinson even claims exposure value for a copyright to large numbers of people, one of the few ways other than a hit record. The company has at least 23 catalog songs on national TV, such as which running two or three years.

At 85-year-old E.B. Marks Music, commercial usage of standards is running at a record pace, including "What A Difference A Day Made," "More" and "Glad All Over," among others.

20th Century-Fox Music's recent licensing deal on "Ease On Down The Road" from "The Wiz" to Ford Motor Co. is termed a "whopper" by the publishing house's president, Herb Eisenman.

"It was well over \$100,000 for national radio and TV use for one year," says Eisenman. "There was no option fee or test fee, it was a flat fee with an option for a second year at the same money."

Eisenman says the percentage of 20th's annual income that comes from jingles is "not that sizable; it's several hundred thousand dollars a year."

At Kohm, director of copyrights at Warner Bros. Music, echoes the point. WB Music, which is said to do \$35 million in business a year, has a catalog of 180,000 songs, including many chestnuts written from the late '20s to the early '40s by such writers as the Gershwins, Cole Porter and Harry Warren.

The firm has licensed Rod Stewart's recent hit "Do Ya Think I'm Sexy" for a Toyota spot in Australia, but domestically works mostly with standards. Warren's "We're In The Money" is said to have been used 400 to 500 banks across the country for years.

Natalie Ellington, director of West Coast professional activities for music and its affiliates, retutes the idea that old copyrights are still the most valuable tunes for commercial.

She points to the classic case of Carly Simon's "Anticipation" being used by Heinz catnip and the more recent use of Robert Parker's 1966 tune "Barfotini" for Spic 'n' Span. And from the Jobete catalog, Bell of Canada is using "Beethoven 45."

Ellington is becoming more aggressive in pursuing spots to the point of writing parodies on spec for ad agencies. "I'd do a rewrite of the song to match the product I'm shooting for," she says, "and go into our

demo studio, and then submit the demo for their consideration."

Linda Kosc, supervisor of television music for Almo Productions, notes that that firm has placed a number of its copyrights in national spots, especially with Beach Boys catalog. "Good Vibrations" has been used by Sunlight for close to a year, and new "California" will be used to introduce a new line of soft drink.

"Fun Fun Fun" has long been paired by Eastman Kodak, which "Get Around" is used on a local basis by the Chicago Transit Authority. A/B Big 3 Music, currently has songs represented in various print and/or services situations, primarily company's best year in this area, according to Ed Slattery, who handles this area for the publisher.

In one instance, the standard "Great Day" is used by insurance accounts, Kellogg's and TWA Wines, indicating that the same song can be used for non-commercial products. Also, "Santa Claus Is Coming To Town," has been donated free by the publisher, the estate of Haven Karples and J. Fred Coots for use in the holiday season by the American Lung Society.

Free Workshops For Songwriters In Los Angeles

By MIKE HYLAND

LOS ANGELES—Songwriters Resources and Services, a nonprofit organization in its sixth year, offering educational and protective services to songwriters, is sponsoring a series of tuition-free workshops. The workshops will cover performance, song evaluation and business operation.

The first performance workshop took place Thursday (11) at the BIA BIA Cafe, 12446 Vanow Blvd., Studio City. The second session is slated for Wednesday. Performers will work on audio communication in a club setting and receive instruction in microphone technique, audition strategy and stage presence.

The song evaluation workshops, covering lyrics, casting and story, will be discussed every Friday afternoon at 3 p.m. at SR's offices, 4381 Hollywood Blvd., Hollywood. Participants can help take or perform their songs for an audience of their peers.

On the first and third Thursday every month at 3 p.m. at SR's offices, participants in a songwriting workshop. A broad view of their business is presented with particular attention to service organizations, collaboration, source income, demo and how to get published.

A music business workshop will be held every Monday at 4 p.m. at SR's offices. Discussed are the relationships between songwriters and publishers, how to set up a company, music business contracts and how to try to seal a deal.

The tuition-free workshops are in addition to the music courses offered by the regular classes. These are basic music theory, advanced harmony, voice and lyric writing. Additionally, SR provides a panel which provides legal advice to SR's members at reduced cost. Joining the panel is Robert K. Klavens. Other attorneys on panel include Ronald Bakl, David and Robert Myman.



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AT L.A. HUDDLE

4 Publishers Initiate New Music Alliance

LOS ANGELES—In what they claim is a move to inform and educate the songwriting community and the music industry at large to the functions of the full service music publisher, the Organization of Creative Music Publishers has been formed by an initial steering committee of publishers.

The group, a non-profit concern, is being spearheaded by Billy Mitchell, vice president and general manager of the Arista Music Publishing Group; Steve Bedell, vice president, Rick's Music/Cafe Americana; Irwin Maraz, director of West Coast operations April Blackwood Music; and Eddie Lambert, general manager, Immune Productions, a division of the Interworld Music Group and president of the Los Angeles chapter of NARAS.

Murray Deck, president of Bitterley Sky, Associates, and Bob Montgomery, vice president of Home Of Gold Music, will represent the group in New York and Nashville, respectively.

Plans call for a projected series of seminars intended to bring a wide range of topics concerning today's songwriter and his or her music publisher.

An informal meeting is scheduled for Wednesday (14), 8:30 p.m. in the lobby level conference room of CBS Records, 1801 Century Park West, Century City.

One of the targeted objectives of the group will be to distinguish the music publisher who exploits, promotes, administers and provides tutelage, against the firm which primarily administers copyrights.

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CHUCK BERRY
GARY BONNER
BOBBY BORCHERS
BOBBY BRADDOCK
MILTON BROWN
EO BRUCE
PATSY BRUCE
BOULEAUX BRYANT
DEL RENÉ BRYANT
HAL BYNUM
HOAGY CARMICHAEL
BUZZ CASON
ERIC CLAPTON (PRS)
MICHAEL CLARK
JOHN CONLEE
ROGER COOK
CHARLIE CRAIG
JAN CRUTCHFIELD
MAC DAVIS
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STEPHEN DORFF
JACK OUNHAM
GENE OUNLAP
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KYE FLEMING
RUSS FRATTO
ALAN FREO
SNUFF GARRETT
MICHAEL GARVIN

LARRY GATLIN
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ALAN GOROON
STUART GORRELL
OON GRIFFIN
MERLE HAGGARD
BOB HALLEY
DALLAS HARMS (PRO CANADA)
FREO HELLERMAN
WAYLANO HOLYFIELD
CHUCK HOWARD
WAYLON JENNINGS
BUOY KILLEN
LARRY KINGSTON
DAVE KIRBY
MIKE KOSSER
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MARCY LEVY
HARRY LLOYD
JOHN O. LOUGERMILK
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BARRY MANN
NAOMI MARTIN
CARLOS MARTINOLI (SAGIAC)
OELBERT McCLINTON
VAN McCOY
BOB McDILL
JOE MELSON
BLAKE MEVIS
OENNIS MORGAN
ROY ORBISON
DOLLY PARTON
JOHNNY PAYCHECK
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DOC POMUS
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ALAN RHBOOY
CHARLIE RICH
CARLOS RIGUAL (SACM)
MARIO RIGUAL (SACM)
KENT ROBBINS
JIM RUSHING
CAROLE BAYER SAGER
RONNIE SCOTT (PRS)
BILLY SHERRILL
MARK SHERRILL
MORT SHUMAN
GLORIA SKLEROV
SUNNY SKYLAR
EVEN STEVENS
JERRY STRICKLAND
GLENN SUTTON
CARMOL TAYLOR
GEORGE TERRY
SONNY THROCKMORTON
JEFFREY TWEEL
OAN TYLER
RAFE VAN HOY
JIM WEBB
CYNTHIA WEIL
STERLING WHIPPLE
OON WILLIAMS
JIMMY WILLIAMS
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OAVIO WOLFERT
BOBBY WOOD
JIMMY WORK

Radio-TV Programming

VIDEO DEEJAYS KQED In S. F. Uses Local Personalities In New Show

By CARY DARLING

LOS ANGELES Video disk jockeys, reports on musical trends and originally produced videotapes of local acts are part of the concept known as Videotest. The program, "Videotest," produced by the firm of the same name, begins a 13-week run Dec. 16 on San Francisco's KQED-TV. It will continue in a more experimental form over UHF KTSF-TV.

"This is a half-hour program which aims specifically for the 18-34-year-old audience," says Fabrice Florin, founder and producer. "In a way, it follows the free-form format initiated 10 years ago by KMPX-FM radio in San Francisco."

Each show, which airs on Wednesdays and Saturdays at 10 p.m. and 11 p.m. respectively, has a central theme around which Florin

and his all-volunteer staff wrap music, news and features.

For example, a recent program called "Rock Your Socks Off!" featured street interviews with people asking them what their favorite music is and a report on discs and new wave rock venues. Also shown were tapes of Paul McCartney, Plastic Bertrand and Louis Lomax.

"Videotest," on the air since last March, is experimenting with video disk jockeys. Local air personalities Bob McKee, Beverly Whitbire and Richard Gosselt participated.

"We played live on the air a rock tape, some of which we made, and the disk jockey comes on between songs to do the transitions," says Florin.

As for making it visually interesting, Florin says, "We'll take a low camera angle, with a wide angle lens, so that the video disk jockey

can come close to the lens and establish eye contact with the audience."

"We chroma-key some video art at times in the background and sometimes we'll show a close-up of the engineer hitting the button or we'll show the director say 'stand by to cue camera one.'"

Executive producer Jeffrey Nemeroski adds that Videotest is trying not to make just music programs. "Just to have a purely musical show without any interviews or analysis is not interesting," he says.

Along with director Kim Dempster, Nemeroski is responsible for which acts are produced by in original videotapes for airing. So far, this has been limited to local acts due to budget. By creating its own reservoir of self-made tapes, Videotest hopes to reduce its dependence on tapes provided by labels.

In the future, Videotest plans to simultaneous with a local radio station as well as start a video music magazine. "We're talking now with BAM Magazine about putting this together," says Florin, who says the program includes working in experimental video for Viacom in Northern California to working at radio stations KPFA-FM and KQED-FM in the San Francisco area.

With "Videotest" moving to KQED-TV, with its larger audience, Florin is not worried about becoming too mainstream. One reason is that the KQED version is a compilation of highlights from past KTSF shows. "We'll use KTSF as an experimental ground. It's beautiful to see the local television audience that you can play with concepts," says Florin.

For KTSF, Videotest produces one show per week.

'We Hated Each Other,' Manilow Says Of Midler

NEW YORK—In the Barry Manilow special, the seventh to be produced by the NBC Radio network this year and due to air on the weekend of Nov. 9 to 11, the network has produced what might be the brightest and best-paced stanza of the series.

The technical quality is higher than on some past programs and the show never lags or hesitates in its pace of pungent comments by Manilow and, of course, his music.

Some of his comments. On meeting Bette Midler: "We hated each other. We were two egomaniacal Jews in the same room. She sang terribly and I played worse."

On his beginnings: "Coming from Brooklyn, coming from the slums, I never thought I could make a living out of music. I got a new stepfather for my birthday. He introduced me to jazz and show music. Nothing was happening in the '50s. I couldn't listen to pop music. It was terrible."

On his music's relationship with Manilow's love and sex: "I've never known what sex is 'Sunday Father,' with an unusual lyric."

The show wraps with Clive Davis singing Manilow's "Night Train." He has an uncanny ability to write, arrange and produce. He is a triple threat. Among the trade he is thought of as perfect." The show ends with Manilow singing "Copacabana."

DOUG HALL

RADIO PROGRAM REVIEW

Bill Taylor's Jazz Sparks NPR Stanza

NEW YORK—It's A Grand Night For Swingin' closed the two-hour special National Public Radio Billy Taylor "Jazz Alive" showcase Monday (29) broadcast live and taped from the Public Theatre here and indeed it was.

This evening Taylor composition, like all of Taylor's work played in the last hour of the show, was performed by a solidly swinging 19-piece band led by Taylor that included Frank Wess on tenor sax, Frank Strozier on alto sax, Ernie Royal and Dizzy Reedy on trumpets and Grady Tate on drums.

The closing piece featured a fiery tenor solo by Dexter Gordon, who performed with a small Taylor unit for the first half of the show and Wess.

The show was carried live on more than 60 stations including WNYC-FM New York and WJGL-FM Newark. With other NPR stations taping the show for delayed broadcast than carrying it on time 120.

PITS DOWN BRITISH MUSIC

Linda McCartney Dialog Perks RKO Radio Special

NEW YORK—The new RKO Radio network's first musical interview special with Wings as the subject will probably do well when it airs the weekend of Nov. 10, but RKO will probably get some strong reaction if it ever tries to distribute it in Britain.

One of the most controversial comments of the show comes from Linda McCartney, who runs down British music. Both Linda and Paul McCartney comment on their careers and their music, which fills up most of the two-hour show.

Discussing their American tour Linda says: "At first I got criticized a lot of I sang flat, or, in a group, being a bit amateur. But you know, a lot of the music is like that in England. It's a little bit off, or a bit unprofessional and that's advanced. So I started thinking, well, it's all right."

Paul, skirting the British question, adds: "During the American tour

The program opened with Taylor trio augmented by seven additional musicians. Gordon, Reedy and guitarist Richie Resnick played several solos. In addition, Johnny Hartman was featured on vocals on two Taylor compositions. And Victor Gaskin played a great bass solo on Taylor's "One For The Woofers."

The special marked the beginning of Taylor's fourth season as host of the "Jazz Alive" season.

But for this show Taylor was more than the host. He played piano, led the band and the smaller group and all of the 15 selections played were his compositions.

Taylor has made a success of these shows stressing quality, uniqueness and an intimacy with the music. Taylor, as a musician himself, knows the musicians and is sensitive to what they are trying to do.

As a host, he is unobtrusive as possible. His comments featuring himself were kept to a minimum and were always essentially explanatory.

DOUG HALL

Linda got as professional as she needs to get. You know, you don't need to get too professional in new music, or, else it's not rock 'n' roll anymore."

The couple also discusses bringing up their children. Linda's dislike for recording studios and love for disco. For now the RKO network consists of RKO's 11 owned radio stations. Since the Wings show does not fit the format of all WOR-AM New York or classical WGMS-AM I M in Washington, the program will not be included in these stations.

WASH-I M Washington has been lined up for this show, in that market and RKO expects to have more stations signed before the show is aired. In fact, RKO is offering the show to stations as an incentive to sign up as an affiliate.

Eric and Paul are interviewed by RKO national music coordinator Dave Sholin. DOUG HALL



RADIO TALK—WNEF FM personality Pete Fonatale, left, listens to Record member Will Birch make a point as another member of the Virgin Records group, John Wicks, looks on.

'Soundstage's' Sound Lands Special Supersonic System

By ALAN PENCHEVANSKY

CHICAGO—PBS-TV's "Soundstage" contemporary music series gets a boost in audio quality this season from the network's new DATE (Digital audio for television) system.

The new transmission system means better audio quality overall and greater ease in allowing local radio simulcasts of "Soundstage," according to WTTW, originator of the series.

The new DATE system piggybacks a 15 MHz stereo audio signal on the video signal. It now reaches an estimated 45 million to household in the U.S. via the 70 PBS stations linked by satellite.

"Soundstage's" Oct. 30 season premiere with Gordon Lightfoot was the first series broadcast since DATE's introduction.

WTTW expects an increasing number of PBS affiliates to begin simulcasting under the new system.

Previously, WTTW's master tapes had to be duplicated and mailed to stations planning simulcasts, since stereo audio could not be fed by the network.

Engineers at WTTW predict that DATE will help bring the advent of home TV receivers with stereo sound to reality.

The series' second week offering features the Temptations, followed by a Doobie Brothers episode. Doc Severinsen, John Prince, Chris Carter, and Ella Fitzgerald with Carole Peterson and Joe Pass also featured performers this season.

WTTW claims the DATE system offers clearer, sharper sound than earlier transmission modes.

Virtually all PBS affiliates will carry "Soundstage" this season, according to WTTW. However, local simulcast figures have not been tabulated.

Illinois Stations Ban Motown Play

MT. CARMEL, Ill.—David Hurblut has been unable to get record service for his stations WYER-AM-FM here so he's instituted a ban on playing all Motown product.

In a letter to the president of Motown, Hurblut writes: "This is to inform you that as of this date (Oct. 22) I have instructed my program directors and music directors to remove all Motown records from WYLR programming."

"We have taken this step due to the lack of record service by your company or any cooperation at all from Motown. We have requested service on several occasions. We have also requested specific titles for immediate airplay but to no avail. If we can't get serviced, then we won't play any of your company's product. This may seem like drastic steps, but they are necessary."

In all, Hurblut has banned 10 records from the air including two by the Isley Brothers.

He explains he has been trying to build up record service since the 1950s.

operation 18 months ago to a live contemporary format. He says he has won full cooperation from other record labels.

WYER is a 50 kW outlet while the AM is 500 watts.

Dance Ensemble Boosting KITT

SAN DIEGO—Disco station KITT-FM (K-105) is hoping to keep its visibility high in this market with a four-member dancing team which represents the station at various community functions.

The group is not only proficient in disco, but performs history of dance shows ranging from the Charleston to ragtime, jazz and jitterbug.

Station manager Wally Reid says he created the group "because dance music is here to stay in our form of another. K-105 is pushing itself, and we're dancing and our dancers demonstrate this."

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Billboard Top 100 National Airplay Action

Playlist Top Ad Ons • Top Requests/Airplay • Regional Breakouts • National Breakouts

Top Ad Ons-National

INMATES—First Office (Philly/Radio)
PAUL CRUICK—Part Of The Game (A&M)
HEAD EAST—Different Kind Of Crazy (A&M)
BOB MARLEY & THE WALKERS—Survival (Island)

Top Requests/Airplay-National

EAGLES—Levin The Best (Capitol)
LEO ZEPPELIN—In Through The Out Door (Swan Song)
STEVIE—Convenience (A&M)
FLEETWOOD MAC—Lust (RCA)

National Breakouts

ATLANTA RHYTHM SECTION—Are You Ready (Polygram/BGO)
TONY PETTY AND THE HEARTBEATERS—Dance The Ropesides (Backstreet/MCA)
STEVE FORBES—Ickabog (Simi/Nemperor)
ROCKWELL—The Art Of Self-Defense (Columbia)

ADD ONS—The four key prod. units added at the radio stations listed, as determined by station personnel

TOP REQUESTS AIRPLAY—The four products registering the greatest listener requests and airplay, as determined by station personnel

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Request/Airplay information to reflect product's impact as truly regional and national releases

Western Region

• TOP ADD ONS

INMATES—First Office (Philly/Radio)
PAUL CRUICK—Part Of The Game (A&M)
HEAD EAST—Different Kind Of Crazy (A&M)
BOB MARLEY & THE WALKERS—Survival (Island)

• TOP REQUEST/AIRPLAY

LEO ZEPPELIN—In Through The Out Door (Swan Song)
PAUL CRUICK—Part Of The Game (A&M)
STEVIE—Convenience (A&M)
FLEETWOOD MAC—Lust (RCA)

BREAKOUTS

ATLANTA RHYTHM SECTION—Are You Ready (Polygram/BGO)
TONY PETTY AND THE HEARTBEATERS—Dance The Ropesides (Backstreet/MCA)
STEVE FORBES—Ickabog (Simi/Nemperor)
ROCKWELL—The Art Of Self-Defense (Columbia)

Southwest Region

• TOP ADD ONS

INMATES—First Office (Philly/Radio)
PAUL CRUICK—Part Of The Game (A&M)
HEAD EAST—Different Kind Of Crazy (A&M)
BOB MARLEY & THE WALKERS—Survival (Island)

• TOP REQUEST/AIRPLAY

EAGLES—Levin The Best (Capitol)
LEO ZEPPELIN—In Through The Out Door (Swan Song)
STEVIE—Convenience (A&M)
FLEETWOOD MAC—Lust (RCA)

BREAKOUTS

ATLANTA RHYTHM SECTION—Are You Ready (Polygram/BGO)
TONY PETTY AND THE HEARTBEATERS—Dance The Ropesides (Backstreet/MCA)
STEVE FORBES—Ickabog (Simi/Nemperor)
ROCKWELL—The Art Of Self-Defense (Columbia)

Midwest Region

• TOP ADD ONS

INMATES—First Office (Philly/Radio)
PAUL CRUICK—Part Of The Game (A&M)
HEAD EAST—Different Kind Of Crazy (A&M)
BOB MARLEY & THE WALKERS—Survival (Island)

• TOP REQUEST/AIRPLAY

STEVIE—Convenience (A&M)
LEO ZEPPELIN—In Through The Out Door (Swan Song)
PAUL CRUICK—Part Of The Game (A&M)
FLEETWOOD MAC—Lust (RCA)

BREAKOUTS

ATLANTA RHYTHM SECTION—Are You Ready (Polygram/BGO)
TONY PETTY AND THE HEARTBEATERS—Dance The Ropesides (Backstreet/MCA)
STEVE FORBES—Ickabog (Simi/Nemperor)
ROCKWELL—The Art Of Self-Defense (Columbia)

Southeast Region

• TOP ADD ONS

INMATES—First Office (Philly/Radio)
PAUL CRUICK—Part Of The Game (A&M)
HEAD EAST—Different Kind Of Crazy (A&M)
BOB MARLEY & THE WALKERS—Survival (Island)

• TOP REQUEST/AIRPLAY

LEO ZEPPELIN—In Through The Out Door (Swan Song)
PAUL CRUICK—Part Of The Game (A&M)
STEVIE—Convenience (A&M)
FLEETWOOD MAC—Lust (RCA)

BREAKOUTS

ATLANTA RHYTHM SECTION—Are You Ready (Polygram/BGO)
TONY PETTY AND THE HEARTBEATERS—Dance The Ropesides (Backstreet/MCA)
STEVE FORBES—Ickabog (Simi/Nemperor)
ROCKWELL—The Art Of Self-Defense (Columbia)

East Coast Region

• TOP ADD ONS

PAUL CRUICK—Part Of The Game (A&M)
PAUL CRUICK—Part Of The Game (A&M)
PAUL CRUICK—Part Of The Game (A&M)
PAUL CRUICK—Part Of The Game (A&M)

• TOP REQUEST/AIRPLAY

LEO ZEPPELIN—In Through The Out Door (Swan Song)
PAUL CRUICK—Part Of The Game (A&M)
STEVIE—Convenience (A&M)
FLEETWOOD MAC—Lust (RCA)

BREAKOUTS

ATLANTA RHYTHM SECTION—Are You Ready (Polygram/BGO)
TONY PETTY AND THE HEARTBEATERS—Dance The Ropesides (Backstreet/MCA)
STEVE FORBES—Ickabog (Simi/Nemperor)
ROCKWELL—The Art Of Self-Defense (Columbia)

Northwest Region

• TOP ADD ONS

PAUL CRUICK—Part Of The Game (A&M)
PAUL CRUICK—Part Of The Game (A&M)
PAUL CRUICK—Part Of The Game (A&M)
PAUL CRUICK—Part Of The Game (A&M)

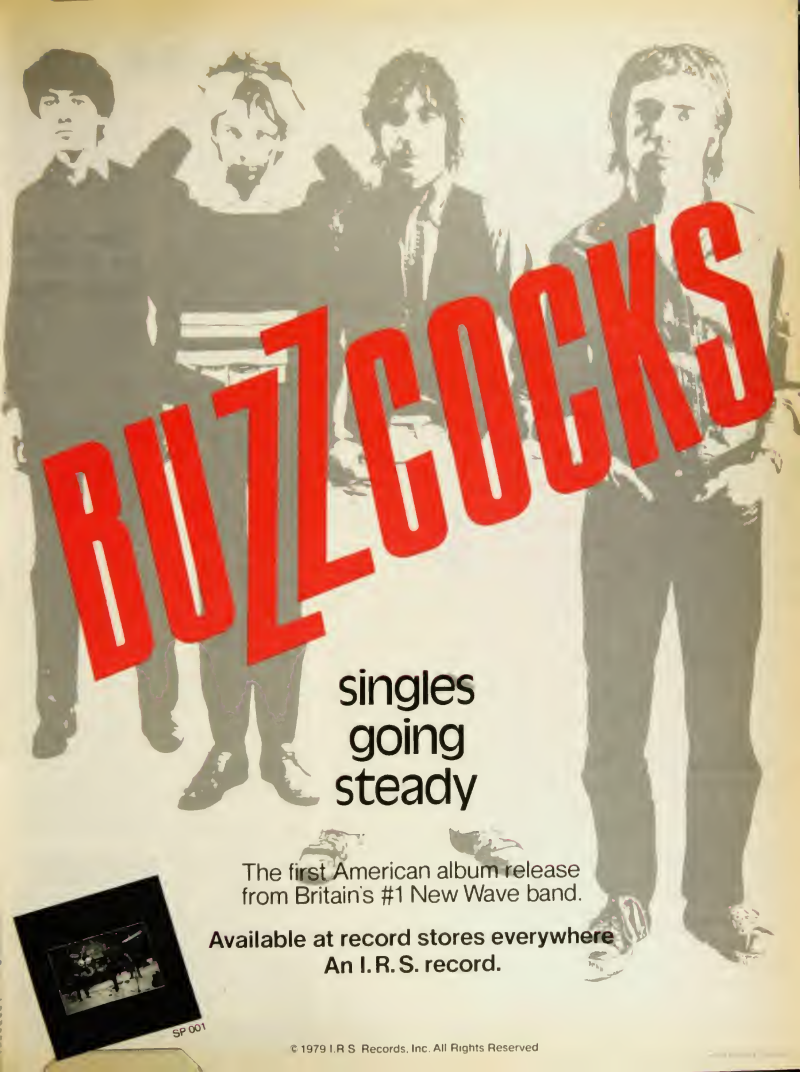
• TOP REQUEST/AIRPLAY

LEO ZEPPELIN—In Through The Out Door (Swan Song)
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Pro-Motions

NEW YORK—Atlantic artist City Boy's debut at Manhattan's Bottom Line was broadcast live on WJWF-FM New York Tuesday (25) in the most recent of a series of over-the-air remotes put together by Atlantic.

To treat with the broadcast, WJWF conducted a two-part contest for its listeners. One activity had listeners send in post cards to be drawn for a winning couple to dine with the group and station personalities and then attend the Bottom Line performance.



UNUSUAL DUET—J.D. Souther, left, looks like he is not sure he appreciates Robert Klein joining in for a chorus as Souther performs on DIRT's "Robert Klein Hour." Singing without Klein, during another portion of the syndicated radio show, Souther performed "Black Roses, White Rhythm And Blues" from his new album "You're Only Lonely."

2,000 Programs Aired By Merv

NEW YORK—Merv Griffin celebrated his 2,000th broadcast for Metromedia television Friday (2) with an audience of stars (Dina Merrill) and politicians (New York Gov. Hugh Carey) who ended the show with a televised party on the stage of Lincoln Center's Vivian Beaumont Theatre.

Griffin opened the show singing special lyrics to "It's a Most Unusual Day," noting his association with Metromedia and its chief John Kluge.

Anna Miller, currently starring in Broadway's "Sugar Babies" was next up with a routine "Shocking High" Her enthusiasm had to be cut short, however, when it was discovered the boom mic was not working.

She started over with a hand mic and the 6:45 p.m. taping was completed in time to run the show on an 8:30 airing on WJWF-TV. WJWF usually the show is delayed at least a day. The rest of the nation will see it within three weeks.

Before the party began, Robert Klein also sang "Falling" from his Broadway show, "There's Playing Our Song."

WMAL Celebrates

LOS ANGELES—Washington, D.C.'s WMAL-AM celebrated the 25th anniversary of Felix Grant's jazz-oriented "The Album Sound" with a concert at the John F. Kennedy Center for the Performing Arts recently. The concert features Dizzy Gillespie, Clea Bradford, percussionist Don Um Romao and the Newport Jazz All-Stars.

The other promotion gave to the first 25 to arrive at the Bottom Line wearing the station's call letters on their clothing a free autographed copy of the group's new Atlantic album "The Day The Earth Caught Fire."

Atlantic local promotion rep Harry Bink set up an interview on WPIN-FM New York with John Ogle and Dan Neer for Atlantic artist Ian Lloyd. Lloyd discussed his new single "Slip Away" from his new album "Glovebumps" on WPIN "Radio, Radio" show on Sunday (21).

Atlantic album promotions/special projects manager Alan Woluck took Lloyd up to see WJWF-FM music director Mary Anne McIntire and assistant program director Richard Neer.

Atlantic group City Boy's current tour includes several live broadcasts of their appearances. WJWF-FM Boston aired the group's appearance at Boston's Paradise Ballroom. This was followed by WLIR-FM Garden City, N.Y., carrying the group's appearance at the Long Island club. My Father's Place. Then WJWF-FM New York broadcast the group's appearance at Manhattan's Bottom Line. Finally, WJWF-FM Philadelphia taped a concert at Alexander in Brown Mills, N.J., for airing at a later date.

Jay Migdlin, local promotion manager in CBS' Hartford, Connecticut, was honored as the "Promotion Person Of The Year" by WKRF-FM (14.5) Danbury at the station's second annual Record/Records Promotion Party Sunday (21). The party, which featured a showcase presentation of New York International recording artist Ellen Shipley, was attended by nearly 100 guests, many representing 12 record labels and 15 radio stations from Connecticut and New York. The award was presented by station program director Tom Zaracki.

Kenny Rogers & Friends On Show

By MIKE HYLAND

NASHVILLE "Hickory Creek Reunion," a 50-hour syndicated radio program hosted by Kenny Rogers, features more than 50 contemporary music artists. The show, a fantasy concert situation, also includes a salute to Elvis Presley.

Produced by Bart McLendon for Bart McLendon Broadcasting of Dallas, some of the featured performers on the show will include Eddie Rabbit, Dolly Parton, Waylon Jennings, George Jones, Loretta Lynn, Conway Twitty, Mel Tillis, Linda Ronstadt, Crystal Gayle, the Statler Brothers, Barbara Mandrell, Don Williams, Johnny Cash, Hank Williams Jr. and other stars.

The project took more than six months to complete. Music is taken from both live and studio albums by the artists, and a live audience was hired by McLendon to create a touch of authenticity to the event.

Many of the artists who appear on the show, including Rogers, Charley Pride, Kenny Rogers, and Don Williams, participated in the actual production of the syndicated show.

Suited for weekend formats on (Continued on page 40)

NI WYOR. Tracy Mitchell, KIR-AM Seattle program director, has added a new personality to the station, promoted two psks on the staff and has restructured the station's day parts.

New to the staff is Sky Walker, who comes from KSL-AM 1440, Salt Lake City, and will handle the 10 to 10 p.m. slot. Shifted from the 2 to 6 a.m. slot to 10 p.m. to 2 a.m. is J.J. Jackson.

Jack Elliot, who joined the station last February as a weekend psk, moves up to the noon to 3 p.m. shift. These moves restructure the day time shifts three-hour periods, which will give the personalities "more time for creativity and to keep up with changing listener attitudes," Mitchell says.

The new lineup is as follows: Charles Brown, 6 to 9 a.m.; Ichabod Crane, 9 a.m. to noon; Elliot, noon to 3 p.m.; Gary Lockwood, 3 to 6 p.m.; Walker, 6 to 10 p.m.; and Jackson, 10 p.m. to 2 a.m.

WNIM-AM Boston station manager and p.d. Bob Bitner has changed the format from MOR to oldies. Bitner says a need has been created in the market since older were dropped by WROR-AM Boston. New WTR-AM Roanoke, Va., p.d. Rick Kiddleberger is looking for better rated service.

Big Tom Parker musics from afternoons to mornings on KYU-FM San Francisco switching shifts with Jack Friday who moves into the 2 to 6 p.m. slot. Rick Kiddleberger, WBGA-FM Bangor, Me., as p.d. and music director. He succeeds, Tonic Tompkins, who has moved over to the station's sister television.

Bubbling Under The HOT 100

- 101- YOU GET ME HOT, Jimmy "Bo" Horne, Sensitive Sound (104.18)
- 102- YOU LOVE WHAT YOU FEEL, Baha!/Chaka Khan, MCA (113)
- 103- GUIDE, Phantom, Fantasy (174)
- 104- MORE THAN ONE WAY TO LOVE A WOMAN, Bayle, Arista (144)
- 105- REMEMBER WHO YOU ARE, Sly & The Family Stone, Warner Bros. (4067)
- 106- BODY LANGUAGE, Sigmund, Atlantic (3619)
- 107- ONLY TIME, Robert John, EMI America (8573)
- 108- THIS IS HOT, Pamela Stanley, EMI America (5113)
- 109- HIGH HOP, Sabour Orchestra, Sausal (7296) (9CA)
- 110- IS IT LOVE YOU'RE AFTER, Ross Bayce, Whitecloud (4904) (Warner Bros.)

Bubbling Under The Top LPs

- 201- LARRY GATLIN, Straight Ahead, Columbia (C 36350)
- 202- IAN HUNTER, Shadow Of An Hunter, Columbia (27675)
- 203- FLORA FLORIN, Carry On, Warner Bros. (814 3344)
- 204- CARLENE CARLIER, Two Sides To Every Woman, Warner Bros. (855 3275)
- 205- THE SPITS, Don't Drive Steady, Arista (84249)
- 206- JR SPECIAL, Back In The Night, A&M (41282)
- 207- HIGH ENERGY, Energy Candy (C 983) (Motown)
- 208- PEYRABATT, O Solo Mio—Esvaite Neopartiti, Sonnet (24556)
- 209- LAUREN WOOD, Learn Me, Warner Bros. (855 3278)
- 210- DAVID SANCHEZ, Just As I Thought, Arista (84247)

Vox Jox

By DOUG ITALI

outlet WAIR-TV as operations director.

WJAM-AM Leicester, Me. has a new on-air lineup as follows: Don Zilman, 6 to 9 a.m.; Mark Erickson, who is also p.d. at order station WJAF-AM, 9 a.m. to noon; p.d. Jeff Kelly, noon to 3 p.m.; music director Gary Bruce, 3 to 7:30 p.m.; Steve Harris, 7:30 p.m. to midnight; and Tim Nicholson, midnight to 6 a.m.

Jeff Sare is doing the 10 a.m. to 2 p.m. shift on KYA-AM San Francisco. He had been doing vacation relief on KYA-AM and KIOI-AM (K 101) San Francisco. Junior Wolf has joined KWAJ-AM Portland, Ore. for the midnight to 6 a.m. shift. She had been a weekend announcer at KGW-AM Portland, and

research director and part-time announcer at KYLE-AM Portland.

Kenny Miles moves from the morning drive time at KRBI-AM in Houston to the 3 p.m. to 6 p.m. slot at KYU-AM in the same city. Miles had been with KRBI for the last five years. Steve Casey is now music director at WLS-AM in Chicago. Casey comes from Phoenix where he was program director and afternoon disc personality at KKKQ-AM and research director at the order station, KUPD-AM. Gil Russo, general manager of WSAI-FM in Cincinnati since last February, is now the general manager of the order station WSAI-AM as well. Russo went to Cincinnati from Pittsburgh, where he was vice president and general manager of WJZ-FM.



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\$250,896 Profit Reported By Honolulu Concert Venues

By DON WELLER

HONOLULU—Honolulu's Dept. of Auditoriums, which has jurisdiction over venues where most rock concerts in the islands are held, showed a net operating profit for the 1978-1979 fiscal year of \$250,896 from total revenues of \$1,695,184 against net expenditures of \$1,444,288.

But according to Hazel M. Inouye, director of the city's Auditoriums Dept. since April 1976, that profit was not due to monies from the department. In essence, Inouye believes that the rock concert business in Hawaii during the last fiscal year maintained the status quo with the previous year.

Breaking it down into percentages, she explains, "the increase of revenues last year came chiefly from our parking concession which raised its rates. The increase from parking came to 20%. For the facility rental, revenues only went up 9%."

Honolulu's Dept. of Auditoriums oversees two main facilities, Blaisdell Center, a 22-acre complex which includes the Arena with a seating capacity of 8,800, the Concert Hall with a seating capacity of 2,000, and the \$5,000 square foot Exhibition Hall.

The Wai'iki Shell, a couple of blocks from the beach, is an open-air venue which can seat approximately 10,000 people.

During the 1976-1977 fiscal year, the department showed a net deficit of \$26,242. Among the more important reasons for the loss was a decline in big mainland rock acts. But the following year, the first under Inouye's directorship, the department surprisingly bounced back with a net profit of \$25,175. During that fiscal year, increased revenue from rock concerts played an important role in realizing a profit.

"As far as this past year is con-

cerned, all I can say is that we're holding our own as far as major rock shows are concerned," says Inouye. "We've had some major attractions not only from the Mainland but locally also. The Mainland acts like Earth, Wind & Fire, Rod Stewart and the Commodores were excellent."

One issue which Inouye feels strongly about is rental prices for the Blaisdell complex and the Wai'iki Shell. Prices have not increased in 15 years, but the City Council is considering a set of price increase proposals.

The recommendations include raising the rental price at the Arena from \$375 to \$500 during the day and from \$750 to \$1,000 at night; increasing the Concert Hall rental from \$300 to \$450 from 10 a.m. to midnight; increasing the rental at the Exhibition Hall from \$450 to \$600 from 10 a.m. to midnight; and

raising the fee at the Shell from \$75 to \$150 during the day and from \$150 to \$300 at night.

The policy that the promoter pay either the minimum rental or 10% of the boxoffice receipts, whichever is larger, would remain intact. Also to remain the same would be the discounts—two-thirds for educational institutions and one-third for non-profit organizations.

Inouye argues, "You see, one of the things which is so hard to explain to outsiders is that we're not only meeting operating costs. Our 1978-1979 \$250,000 operating profit for the fringe benefits for auditorium employees, nor does it pay for the existing bonds which were floated in the late 1950s for the building of the Blaisdell Center."

One item that has gone up is ticket prices for rock concerts. According to Inouye, the tickets that sold for a high of \$10 a year ago today sell for \$12.

Looking ahead to the 1979-1980 fiscal year, Inouye observes the recent running of "Chorus Line" in the Concert Hall, from July 11 to August 24 this past summer, as one variable that may help keep the Blaisdell in the black.

Approximately 80,000 people saw the show, and the total gross revenue for the city came to \$70,000—and that was on \$5 of box office receipts. If all other factors remain the same as last year, Inouye feels this will help in realizing another profit.

She cites as one problem the lack of planning by concert promoters. As she explains, "promoters often don't begin planning for a stage show until two or three months before it's scheduled. Therefore, when they want a date for a show, many times they're hooked. We already have exhibits going on, or we have university basketball; these are fixed events, and they take priority."

"Quite frequently I'll let a promoter put a hold on a date, but when he cancels out on that date because of not being able to get a contract with a group, what are you going to do? There's no penalty if they cancel out."

"From meetings I've had on the Mainland with other auditorium managers," she says, "I've found that what I have been emphasizing—the controls backstage, preventive maintenance, controls at the gate, tightening up my boxoffice operation—these are all management concepts that the building managers on the Mainland either are or should be aware of."

Gold Hatchet

Continued from page 34

This time around, however, CBS and Werman believed in Molly Hatchet. The band flew to New York armed with miniature hatchets, bushwall caps and satin jackets all bearing the Molly Hatchet logo, which they presented to CBS executives at their first meeting.

"We went into the whole Molly Hatchet campaign with a complete game plan," states Armstrong. "We had discussions with Eric regarding the marketing of the band. We did demographic surveys on other bands that may have been similar to Molly Hatchet, and we were able to locate breakout areas for the band."

Both Molly Hatchet albums are on the Billboard Top LP and Tape chart, and with the band's constant touring schedule, Armstrong believes, "we can see where the band has been playing by watching the album sales."

Talent Talk

The new Abba single "Clinging" in Atlanta was first performed on the UNCLE TV Show. The Child's special, a benefit for UNICEF staged at the UN. All publishing royalties from the song are going to UNICEF. The record has been in almost every country of the world and has been released here in both English and Spanish.

Bomp Records has released "Tomorrow Night" / Day by Shoes. The record, cut in a group's living room, was originally released under a pseudonym, and was responsible for bringing the band to the attention of Elektra Records. The band's E/S released the band earlier this year, releasing its debut album several weeks ago, which includes a new version of "Tomorrow Night," while "Day" is not available on the LP.

Also announced: Art Pepper embarks on a five-week promotional tour to promote his new Quincy album and his autobiography for Macmillan/Schirmer.

The album and the book are titled "Struggle Life."

Also on the box belt: Hank Williams Jr., in an autobiography just out via G.P. Putnam & Sons Titled "Living Proof." The book was written by Williams; with Michael Bane, and deals with the problems he faced as he was forced to follow in his father's footsteps, at age eight in Illinois also recalls, in vivid detail, his almost fatal fall 500 feet on the face of a rock mountain in 1975. On the recording side, Williams' latest album "When You Get Real And Real Bound" has been released by Elektra/Curb.

The Blues Bros. have moved their self-titled movie from Chicago to Universal studios in Los Angeles. A tentative release date for the film has been set for June 1980. Meanwhile, John McLaughlin and Eric Clapton's pair in Steven Seagal's "1941" will be released later this month. Styx tickets were a hot item in Kansas City, recently as fans grabbed up more than 9,000 tickets for a Q&A. It did the Q&A. The band's album in less than six hours. The band's album is the city's largest indoor concert facility since the collapse of Kemper Arena's roof June 4.

Zane Management in Philadelphia is expanding its inclusion concert promotion to a series of shows scheduled for the Strand Theatre featuring Lizzy Minelli. Singer Cheryl Drenth has joined Manhattan Transfer. She lists: Bruce Goodman and Gene Krupa among her new management clients. MIKE STYLAKIS

Signings

Studio musician Paul Warren to RSO Records. Warren, a guitarist, vocalist and writer has appeared on records by the Temptations, the Funkadelics, Rare Earth and Eric Burdon. Destination: Sunny Marlin, Mike Franklin and Hollywood Freeway at to Shave with Action Management. Destination is heading down the No. 1 spot on the Billboard Disco chart with "Move On Up, Up, Up" on Butterfly Records.

Nashville based Riders to the Sky to Reprise Records. Russ Miller to produce with Top LP due out early next year. David Haze to Century VII Records in Nashville with first release titled "Scout on My Side."

Termy Shant to Rock Hall Music in Mobile, Ala. Also to Rock Hall Music and Film Producers is Baby Brother Band. Paul Terry to a long term songwriters contract with Tempest Music Publications. Terry records for Tempest's Chrysalis label.

Veleen sold to Ray Goodman & Brown, to be known as the Moments, to Polydor with exclusive agreement. New single "Love" is called from LP produced by Bruce Springsteen to be released soon. Singer/songwriter Terry Richards to Atlantic Records worldwide. Debut LP, "Terry" includes performances by members of Fleetwood Mac. His manager is Mick Fleetwood.

Sly & the Family Stone, David Ruffin and Sly Sugar Hill Band to Hurby Walters for agency representation. Jesse Palmer to Reflection Records. First release is titled "Late Night Summer."

Songwriter/artist Gregg Winter to Wonderland and, as manager, for personal management, Larry Hobbs to Gypsy. In The Streets, by Harry Lewis & American Express for exclusive representation by Bobbi Brown Management. First release is titled "Pulse Cruise."



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Talent-In-Action 1979
In the December 22 Issue
(On Newsstands December 17)

3,000 At Ariz. Antinuke Concert

By AL SENIA

SCOTTSDALE—About 3,000 local jazz fans turned out to hear several popular local jazz groups perform Sunday (28) in a "no nukes" jazz festival.

Organizers estimated about \$10,000 was raised from ticket sales

and concessions at Scottsdale Studio.

It was the first antinuclear musical fund raiser ever held in this area, and was patterned after larger fund raising projects held on the East and West Coasts.

The event was sponsored by the Arizona Mobilization for Survival. Although information booths were set up around the stadium and political T-shirts, buttons and bumper stickers were sold at a fast clip, most of those questioned said the music was the primary reason they had come to the event.

Local artists included the John Marshall Band, Nitehawk Drive, Francine Reed, the Charles Lewis Quintet, Alice Tatum, the Roy McWether Trio, Lewis Nash, Midnight Blues Band and Hans Olson. They all performed at the seven-hour concert.

Cooper In Movie

LOS ANGELES—Alice Cooper will have a feature role in the new rock 'n' roll comedy, "Roadie," which also co-stars Meat Loaf, Blondie, Don Cornelius and Art Carney.

Talent In Action

KENNY LOGGINS
SNIFF 'N' THE TEARS
Avery Fisher Hall, New York

The most visible of the one line Loggins and Messina team, Kenny Loggins is continually reaffirming his pull as a major pop/rock act. His mid-1970s appearance here (24) solidified his role as a solo artist and overcame the formula of a ballad not often conducive to rock shows. Compared to last year's topically show at the Palladium, some of the excitement was missing on the top around last Loggins' material from his new CBS release "Keep The Fire," and his evergreens continued to wear like a fire-retardant glove. In contrast, to clear, was the lush and pleasant melody that included "House At Pooh Corner" and "Daddy's Song."

Sporting his woodsmen's beard, Loggins looked as if he might daydream, as he hoped, dancers and generally stirred up a large piece of stage territory when he wasn't playing his guitar.

An added visual element of the 190-minute program was a painted screen backdrop depicting a nuclear explosion to accompany his antinuke single, "This Is It," co-penned with Mike MacDonald.

That collaboration gives Loggins' new male lead an appealingly soulful flow similar to the Dobros, but without submerging Loggins' solo, straightforward vocals and melody totally stamped the majority of the 14 songs.

Also contributing to the bright pacing of the show, Loggins' live-punch band carried off some immaculate arrangements and crafty solos. Rodimus (his Carle) handled an outstanding flute solo on "What A Little While" and Vince Oenham, Mike Hamilton, and Tom Imboden on sax, guitar, and drums respectively, empowered the band's lead melody, "Whispering Flury Fire," with cool guitar. While not a compelling soloist, Brian Mann did offer tasteful keyboard and synthesizer coloring.

The set had minor flaws. Loggins seemed to be back to the stage before they had been genuinely inclined to do so on their own, and during several songs his phrasing was out of step with the song accompaniment. But fans roared for an encore and got a three song package, including "Whisperer I Call You Friend," which spotlighted the vocal talents of agile bass player George Hawkins.

Atlantic recording artists Sniff 'N' The Tears opened with a 40-minute endurance test. Offering one-dimensional rock with a cluttered sound, the band was awkward and rhythmically sloppy, and barely mustered any response with its night songs.

BOB BIEGNER JR.
KOOL & THE GANG
FAT LARRY'S BAND
PLATINUM HOOK
Capitol Theatre, Passaic, N.J.

Kool & the Gang continued its commercial rebirth with a crisp, well-paced 60-minute, one song performance (26). This was a new 100 concert at John Scher's rock concert hall and while the crowd was disappointing, the head liners weren't.

The Gang's single and album, "Ladies Night" on De La Rue Records has re-established the band as a major force in black music. Its future looks bright with the recent addition of young lead singer James Taylor. He has a lone voice that sidesteps early from a plucky error to a flexible talent. Moreover he has an appealing stage presence, giving the band a visual focus it has lacked in the past. Taylor's singing on new male rock such as "Honey Girl" and "Too Hot" indicates that he is a major talent.

Musically the Gang was as tight as ever. Robert "Alo" Bell's concert bass playing and the always tight three-man horn section provided new life into old favorites like "Hollywood Swingers."

Fat Larry's Band is a nine member funk disco aggregation from Philadelphia which lured its fanbase. Its eight song, 50-minute set was on even. On the plus side were sharp renditions of its charted soul single, "Lookin' For Love" and a song called "Close Encounters Of The Funky Kind."

Most of the set was sloppy both musically and in its stage presentation. Lead singer and sometime percussionist George Fannamus was particularly guilty as he failed to develop any rapport with the audience and displayed a very shaky ballad.

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates (GENIUS: SEE THE PUBLICATIONS)	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Arenas (6,000 to 20,000)

1	STYLL/AYTH—Electric Factory Concerts, Spectrum, Philadelphia, Pa. Oct. 27	19,567	\$7.50-\$8.50	\$148,895
2	ETHERO TULL—Bullfinch & Vaughn/Ron Olesner, Col. Unleashed, N.Y. Oct. 27	13,716	\$8.50-\$10.50	\$139,790
3	THE JACKSONS—LTD—Rover Productions, Meni A, Buffalo, N.Y. Oct. 27	15,611	\$7.50-\$8.50	\$127,162
4	SANTANA/EDDIE MERRY/BABIES—Bill Graham Presents, Ft. Collins, Archa Stadium, Honolulu, Hawaii, N.Y. Oct. 27	12,193	\$10-\$12	\$123,485
5	GRATEFUL DEAD—Don Law Co./Monarch Entertainment, Col. Yarmouth, Mass. Oct. 27 & 28 (2)	14,400	\$8.50	\$122,514
6	FOREIGNER/CHARLIE—Electric Factory Concerts, Spectrum, Philadelphia, Pa. Oct. 27	14,758	\$7.50-\$8.50	\$108,617
7	OUTLAWZ/MOLLY HATCHET—Sunshine Promotions, Convention Center, Indianapolis, Ind. Oct. 28	13,000	\$7.50-\$8.50	\$96,500
8	EARTH, WIND & FIRE—Sound Seventy Productions, Municipal Auditor, Nashville, Tenn. Oct. 27	9,822	\$10	\$137,685
9	GRATEFUL DEAD—Cross Country Concerts/Monarch Entertainment, Col. New Haven, Ct. Oct. 25	10,100	\$7.50-\$8.50	\$96,222
10	THE JACKSONS—LTD—Rover Productions, Civic Center, Springfield, Mass. Oct. 25	10,100	\$7.75-\$8.75	\$85,445
11	FOREIGNER/CHARLIE—Festival East, Meni A, Buffalo, N.Y. Oct. 26	10,282	\$7.50-\$8.50	\$85,146
12	STYLL/AYTH PAUL BAKER—Monarch Entertainment, Athletic Center, Piscataway, N.J. Oct. 24	8,264	\$8.50	\$177,844
13	GRATEFUL DEAD—Cross Country Concerts/Monarch Entertainment, Civic Center, Springfield, Mass. Oct. 24	9,400	\$7.50-\$8.50	\$76,249
14	FOREIGNER/CHARLIE—Monarch Entertainment, War Meni A, Rochester, N.Y. Oct. 27	8,093	\$8.50-\$9.50	\$70,222
15	OUTLAWZ/MOLLY HATCHET—Full House Productions, Dmo, Atlanta, Ga. Oct. 25	9,060	\$7.50-\$8.50	\$69,800
16	ETHERO TULL/AYTH—Monarch Entertainment, Meni A, Rochester, N.Y. Oct. 27	8,089	\$7.50-\$8.50	\$67,714
17	FOREIGNER/CHARLIE—Cross Country Concerts, Col. New Haven, Ct. Oct. 26	7,644	\$6.50-\$8.50	\$61,008
18	OUTLAWZ/MOLLY HATCHET—Sunshine Promotions, Gardens, Louisville, Ky. Oct. 27	7,200	\$7.50-\$8.50	\$60,804
19	JIMMY BUFFETT/REITH STOKES—Concerts West/Bullfinch & Vaughn, Col. Birmingham, Ala. Oct. 28	7,040	\$7.50-\$8.50	\$55,295
20	KENNY LOGGINS/SNIFF 'N' THE TEARS—Edson Col., Greensboro, N.C. Oct. 27	7,200	\$7.50	\$55,673

Auditoriums (Under 6,000)

1	ELTON JOHN—Ron Olesner, Palladium N.Y.C., N.Y. Oct. 23 & 24 (2)	13,520	\$15	\$202,800
2	LIZA MINNELLI—Col. Casper Engler Productions, Starkey Thea., Pittsburgh, Pa. Oct. 25 & 26 (2)	11,443	\$10-\$17.50	\$170,212
3	SAMMY HAGAR—John Bauer Concerts, Paramount Thea., Seattle, Wa. Oct. 25	5,952	\$8.50-\$9	\$48,447
4	PETER FRAMPTON/PAT TRAVERS—Entan, Freedom Hall, Johnson City, Tenn. Oct. 26	3,919	\$8	\$30,341
5	PETER FRAMPTON/SIMMS BROTHERS—Monarch Entertainment, Capitol Thea., Passaic, N.J. Oct. 27	3,275	\$8.50-\$9.50	\$29,590
6	PABLO CRUISE/VANTAGE Point—Bass Ring Productions, Hill Aud., Univ. Ariz., Tucson, Ariz. Oct. 27	3,178	\$6.50-\$8.50	\$25,462
7	BOB JAMES/EARL KLUH/HARVEY MASON/ANGELA MASON—Pacina Island Productions, Syrian Mosque, Pittsburgh, Pa. Oct. 27	2,759	\$7.50-\$9.50	\$25,202
8	CRYSTAL GATE/MICHAEL MURPHY—Feyline Presents, Krambo Music Hall, Denver, Co. Oct. 25 (2)	2,858	\$8	\$24,257
9	JOAKS PRISTON/BLANK BLANK—Avalon Attractions, Civic Aud., Santa Monica, Calif. Oct. 23	3,000	\$7.50-\$8.50	\$24,267
10	SAMMY HAGAR/BLUE STEEL—John Bauer Concerts, Paramount Thea., Portland, Ore. Oct. 27	2,960	\$8.50-\$9	\$24,147
11	BONNIE RATTI/STEVE FORBET—Festival East, Eastman Thea., Rochester, N.Y. Oct. 23	2,994	\$7.50-\$8.50	\$23,401
12	DAVE MASON/JERRY MURPHY—UCSD Pop Events/Bill Silva, Gym, UCSD, San Diego, Calif. Oct. 27 (2)	2,483	\$6.75-\$7.75	\$19,500
13	BONNIE RATTI—Festival East, Thea., Buffalo, N.Y. Oct. 24	2,391	\$7.50-\$8.50	\$19,547
14	MARTIN MULL/WHITE TYLER—Feyline Presents, Performing Arts Center, Eugene, Ore. Oct. 27	1,810	\$8.50-\$9.50	\$16,580
15	FIREBALL/COKE GOLDSTEIN—Feyline Presents, Civic Aud., Colorado Springs, Co. Oct. 24	2,423	\$6.50-\$7.50	\$16,817
16	THE KNACK/KEES—Pace Concerts/Louis Messner/Univ. Program Center, Colles Aud., Houston, Tx. Oct. 26	1,668	\$7.50	\$12,107
17	POLICE/CICHLIDS—Fantasma Productions, Gussman Center, Miami, Fla. Oct. 23	1,737	\$6.50-\$7.50	\$11,526



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Controversial Faithfull Back

By ROMAN KOZAK

NEW YORK After 12 years away from the recording scene, Maureen Mulroney Faithfull is back with a new LP on Island and again controversially drops the steps of the English singer.

Faithfull, remembered as the seminal female rebel of the late '60s, whose personal affairs and involvement with the Rolling Stones became part of the popular press of the time, now has problems with the English release of her LP "Broken English."

Because of "words that we use in our private lives, especially when we are having a row," says Faithfull in the song "My Day Is Over" written by playwright Heathcote Williams, both CBS and EMI refused to press the record in Britain, and EMI has since refused to distribute it there (Billboard, Nov. 3, 1979).

However the LP will be distributed through independents in the U.K. and there has been no problem with the disk in the U.S. as far as content goes, says a spokesperson from Island. In fact, a remixed version of the offending song will be released as a disco single following the album's release this week. "The LP should surprise both old fans and those who remember only the legend. It is a mature, yet completely contemporary work that is relevant to John Lennon's 'Working Class Hero' and Shel Silverstein's 'Ballad Of Lucy Lurie,' as well as some self-penned compositions."

Faithfull defines the new wave as giving her the impetus to return to music after 12 years of what she calls "dilettantism." She uses mostly younger musicians as well as Steve Winwood on her LP.

"If it wasn't for the new wave I wouldn't have felt that there was a place for me," says the 32-year-old singer.

Talent In Action

• Continued from page 58

Drummers and bassists play little parts in the set's highlight with an intricate solo during "Boogie Town."

Opening act Platinum Hook is a talented new act and hailed from New Jersey. Its two-minute album has shown that it may one day become a major record seller.

However, while musically its set song, 45-minute play was good, its selection of material was not. "None of the songs were covers (Punkin' Saters', 'Happines', 'Earth Wind & Fire's 'Last Year's Funkadelic') 'On the Verge Of Getting It On' is a number one hit similar to the original. Live onstage could have been better, since presenting the band's own material. Platinum Hook should also be thank its stage spot. Drummer Stephen Daniels has a rich, deep voice and usually sings lead. Yet based behind his drum kit he wasn't visible. An elevated drum set or even using another drummer to free Daniels for vocal duty would improve Platinum Hook's live presentation."

NELSON GEORGE

THE ORCHESTRA

Marty Connor, Los Angeles

The Orchestra's previous concert on Oct. 25 with an exploration of "The Magic Of Film Music," a sale and sample program which explored the depths of cinema scoring.

Principal conductors Jack Elliott and Alvin Ferguson each worked half the program's eight compositions with Lowell Newman conducting the 80-piece orchestra in excerpts from his late brother Albert's score from the film "Capote from Castle."

The Orchestra dedicated to modern American works promotes more adventurous programs for its remaining live concerts when its commissioned pieces will be debuted.

For this concert there were two new works, an excerpt from John Williams score for the upcoming movie, "1941," titled "The March Of 1941" and a new symphonic suite, Michael Legrand wrote from his score from "The Umbrellas Of Berber."

The first concert was actually more the kind of program one would associate with the Boston Pops rather than a new orchestra attempting to give modern American composers an outlet for the pop and jazz flavored works.

The grandeur of the music with its European flavored classical roots often made this audience

search his mind's eye for the visual images that go with the film music.

The 100-minute program provided ample time for the Orchestra to explore several familiar pieces with the emphasis on older movie scores such as "The Best Years Of Our Lives," by Hugo Friedhofer, "A Place In The Sun" by Elmer Bernstein. The Sea Hawk, by Eric Wolfgang Korngold, Spellbound, by Miklos Rozsa and "The Bad And The Beautiful," by David Raksin.

Hearing these music required in person were David Raksin, Hugo Friedhofer, John Williams and Miklos Rozsa.

There were three instances where modern jazz touches were evident, in a solo by Bud Shank on "Nocturne And Theme from 'The Bad And The Beautiful'" and Bill Perkins on "A Place In The Sun" and during a movement of "Umbrellas," when a regulation drum set was used playing standard 4/4 rhythms as a break from the symphonic kettle drum, crashing cymbal sounds of earlier pieces and the student march tempo of the "1941" composition which itself merged all the colors of the orchestra into a racy, happy work which will be greeted to a character portrayed by John Belushi.

The ability of the film composer to create brooding, schizoid, dissonant, calving and adventurous music behind visual images is a distinctive artform was the underlying message created at this concert. Film music in film's backyard is a sure way to make points.

Elliott and Ferguson as the guiding forces behind this new orchestra, should speak to the audience (nether did, although there were guest introducers) and they certainly should have pointed who the key soloists are. Too much to go on and not to be credited.

ELUPT NIGEL

LICENSE LAW OUT IN N.Y.

NEW YORK Concert promoters got a small break from red tape here when Mayor Edward Koch signed into law a bill eliminating the licensing of exhibitions and performances.

The action came a week after an appellate court had thrown out the conviction of a Queens theater operator for putting on a rock concert without a license.



STORM WATCH—Ian Anderson, left, of rock supergroup Jethro Tull, chats with Robert Klein for Klein's syndicated radio show. The action takes place in New York after two recent sold-out Madison Square Garden performances. Among topics discussed were Tull's new Chrysalis LP "Storm Watch."

Williams Eyes Crossover

By MIKE HYLAND

NASHVILLE—Andy Williams is reading toward the Anne Murray-tenny Rogers pop-country crossover sound, although there will be a lot of variety on his still untitled Columbia LP.

The singer is remaining active with his Nashville-recorded album, a Broadway play, a week at Caesar's Palace in Las Vegas and a European tour.

His new album, produced by Dick Benson and arranged by Bill Justis, was recorded at Jack Clement Studios. It is not the first time Williams has recorded here. "About 20 years ago," Archie Bleyer and I came to Nashville to record for Cadence Records," says Williams. "We didn't release any of what we recorded here, but we found some really great songs. Back in New York we recorded 'I Like You Kind Of Love,' 'Are You Sincere' and 'Lonely

Street' which became hits." He returned to Nashville five years ago to record an album with Billy Sherrill producing.

Is Andy Williams going country? "No, not really," he claims. "What we want to get here is good songs—some of them might sound country, and some won't. What I am interested in is the feel of the rhythm section and feeling comfortable singing with it. I find it easier to sing along with the rhythm section here rather than just cutting the tracks and putting the vocals on later."

On the boards for next year is his first Broadway play. Although there is still no title, Williams will portray a controversial priest who speaks directly to God. The musical played in Rome for four years. There are no other cast members set yet, and Williams will remain with the project for one year.

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COUNTRY SINGLES

Writer-Artists Blending; Control 25% Of Chart

Continued from page 4

have sought the material of other writers are Kenny Rogers, Waylon Jennings, Mel Tillis, Dolly Parton, Joe Stimpney, John Conlee, Moe Bandy, Johnny Duncan, Bobby Bare, Joe Sun, Loretta Lynn, Razy Bailey, R.C. Bannon, Hoyt Axton, Marty Robbins, Mel McDaniel, Conway Twitty, Johnny Rodriguez, Dotie West, Hank Thompson, Willie Nelson, Ronnie McDowell, Don Williams and Dr. Hook.

What do publishers, producers, writers and artists think about the writer-artists?

"It's an absolute plus being a writer-artist," claims Charlie Monk, director of Nashville/Southern operations for April/Blackwood Music. "But their songs are still as hard to sell as others."

Noting that publishers can find great songs at "PTA meetings, saloons and country fairs," Monk

adds, "It all comes down to the song. Kenny Rogers is a good writer, but the key to his success has been a discriminating ear toward good material by other writers."

Not only do companies seek to recruit writers and artists, some like to add production to the mix.

"Publishers with an eye toward production look for writers with artist potential because it guarantees an outlet for his songs," states David Conrad, professional manager of Pi-Gem/Chess Music here.

Conrad also feels that record labels look for artists with writing potential because it insures "there won't be any shortage of hit songs."

Buddy Killen, president of Tree International here, agrees. "If you do an LP with one of your writers, there goes 10 songs."

Not only does it help in the volume of songs, Killen believes that good writers tend to be good singers. "The songwriter knows more about how he wants that song than someone he gives it to."

As a producer, Killen "loves" the writer-artist. "It makes my job easier if he's a good writer and comes in with good songs."

The Tree president notes that the writer-artist provides the production company with "an extra way to make money."

Most Tree writers also have a record deal, points out Killen.

Another respected Nashville writer-publisher-producer is Billy Sherrill, vice president at CBS Records, who has produced such writer-artists as Tammy Wynette, George Jones and Johnny Paycheck. Comments Sherrill on why writer-artists are drawn to Nashville: "Writers like to be where there's a place to record their song."

Sherrill is in an upbeat mood

"Things are changing for the better. The songs, the lyrics, the writers are reaching more people."

Those are the potentialities. How about the problems? From a publisher's point of view, it's often hard to pitch songs—even outstanding songs—to some writer-artists.

Larry Gatlin is a writer-artist enjoying No. 1 success on the Billboard charts. He records his own songs exclusively. "Nobody can argue for Larry Gatlin better than Larry Gatlin," he comments. Gatlin's songs have been recorded by many major artists besides himself, but he won't entertain the thought of recording other writers' songs.

Success breeds success, and it also curtails criticism. If Gatlin's career begins to slide, then the critics will be free to offer their old-timey's. It's hard to argue with No. 1 success.

Karen Scott-Conrad, general professional manager of local operations of Bendingswell and Sister John Music (with a heritage that always records their own material) I spend most of my time picking to people who I have a shot with.

Kermit Goell, owner of Great Foreign Songs and writer of "Near You," believes much of today's music business misery has been caused by "people not recording outside songs that are hits."

Goell states he doesn't mind if artists record their own songs, but that it becomes a problem if the singer exclusively cuts his or her own material. "It's bad when they record exclusively their own songs. The responsibility of the artist is to find out his wherever they can find them."

Monk agrees that it's hard to get songs to songwriter-artists. He also feels that once the artist "get more

(Continued on page 44)



LEGAL OPENING—Sheriff Fate Thomas cuts the ribbon at the grand opening of the new Casablanca/Casablanca West offices in Nashville. Surrounding the Sheriff are Don Blocker, Casablanca West vice president; Snuff Garrett, president of Casablanca West; Wade Conklin, director of Nashville operations; John Brown, Casablanca West director of marketing; Neil Bogart, Casablanca president; and Bruce Bird, Casablanca executive vice president.

MDJ Celebrates By Hitting Chart

NASHVILLE—MDJ Records celebrated its first year of operation recently by landing three of its four artists on the Billboard Hot Country Singles chart.

"Hide Me" by Judy Argo, "Heroes And Idiots" by David Smith and "Come Over" by Alabama are all current chart records. Additionally, newly-signed artist Kenny Secor will be releasing his first single for MDJ, "Never Gonna Be A Country Star," within the next two weeks.

MDJ was founded by Larry McBride in Dallas, where it remains its home office. The Nashville operation, headed by division chief Steve Botts, handles all graphics, promotion and distribution for the label.

During the recent DJ week in Nashville the label hosted a label showcase, featuring its country roster

Cavender Honored

NASHVILLE—Maggie Cavender, executive director of the Nashville Songwriters Assn. International, has been awarded a special citation from BMI in recognition of her efforts in guiding the growth of the writers' organization and her contributions to the recent copyright revisions.

Frances Preston, vice president of BMI, presented Cavender with the scroll in her honor at the annual Nashville Songwriters Assn. banquet and awards ceremony Oct. 7 at the Hyatt Regency Hotel.

50-HOUR SPECTACULAR

Continued from page 31

country radio, the show begins at 6 p.m. Friday and runs through midnight Sunday. Stations who have already aired the special, or are scheduled to air it, include WQKX-FM Jacksonville, Fla.; WWOX-FM Miami; WMC-AM Memphis; and KRLD-AM Dallas.

A concentrated advertising and promotion campaign for "Hickory Creek Reunion" is still in the planning stages.

British Acclaim American Pair

NASHVILLE—Con Brito artist Terri Hollowell returned to Nashville after winning up her first major tour of the U.K. with headline Don Williams.

The pair played to an estimated total audience of more than 75,000, including a date at the largest country concert held today in the U.K. This concert took place at Bingley Hall in Stoke-On-Trent, housing more than 7,000 fans.

Hollowell's success on the British tour earned her a co-starting part in a BBC four-hour country variety series, slated for filming in December at the Royal Air Force Base at Bentwaters in Suffolk. The show will be hosted by Ronnie Propp.

ning stages. However, a 15-minute tape featuring Rogers discussing the concert has been prepared and shipped to stations.

McLendon utilized a similar format in 1974 when he created "Fattys Park," a 50-hour rock music concert featuring top rock musicians and artists. More than 135 stations across the country carried the show, which also won the Billboard best syndicated feature award in 1975.

McLendon approached Rogers with the idea of the fantasy country concert, and Rogers volunteered to act as host and spokesman for the program, utilizing Rogers in the advertising campaign.

Also in the works for the Christmas season, McLendon is preparing "The Christmas Eve Flight Of Santa Claus," a 30-spot series of reports following the progress of Santa from the North Pole. The Christmas episode will be available in both radio and television formats, are tailored for the individual market.

Lollipops Mailed

NASHVILLE—Cacher Records sent out promotional Halloween lollipops to 4,600 dealers around the country in support of singer Ronnie Prophet's new single, "Whim of the Devil."

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MCA-TWITTY PUSH CLICKS

NASHVILLE—MCA Records sponsored a recent Conway Twitty concert to coincide with the popular entertainer's appearance at John Acacuga's Nugget Casino in Reno.

Area radio stations designed their own promotions centered around the theme of Twitty's music. Winners from KRAK-AM in Sacramento had correctly identified all the titles from 26 hours of Twitty songs the station played. And when a total of 18 names managed to complete the contest successfully, final winners' names were drawn from a hat.

Winners from KFFN-AM in San Jose, Calif., and KPMS-AM in Seattle had written short essays to the question, "Why I'd Like To Meet Conway Twitty."

Prizes, furnished by MCA Records in conjunction with the Nugget Casino and participating radio stations, included a round trip for two to the hotel for Twitty's opening night. This covered airfare, a night's lodging, dinner at the show and a trip backstage to meet the artist. Second and third prizes were complete Conway Twitty album catalogs.



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Country
Nashville
Scene

By KIP KIRBY

Charley Pride was in not long ago at the Exit/In live to catch an RCA sponsored showcase for its newly signed Free Flight artist, Mac McAnally. Spotted at the same show was one of the Sogers of Bone & Sugar.... One thing you can say about RCA's roster—they turn out for each other's performances.

Dope! Contrary to an item in this column recently, it now appears that there *won't* be a **Charlie Daniels Volunteer Jam** VHS from last year's concert. **Epic** tells us the project didn't hatch.



PEN PAL—Columbia artist Marty Robbins reaches down to sign an

A new feature-length rock/comedy movie

... guess that casting covers the musical spectrum pretty well

MCA's legendary blues great B.B. King stopped off in Nashville on a tour date at the Tennessee Theatre and was honored onstage by the Gibson Guitar Co. which inducted King into its guitarists Hall of Fame.

It's been seven years since *Rea Allen Jr.* performed with his famous father, but *Allen Sr.* teamed up with his Warner Bros. artist-son recently for three shows at **KLAC-AM's** birthday celebration held at Knott's Berry Farm in Calif.

Lacy J. Dalton hopscoching across the country to introduce herself to deejays and support her first Columbia single, "Crazy Blue Eyes." First there was **punk rock**. Then there was

new wave, now there's post-new wave, and Nashville has its own band to fill that bill. Called *Cloverbottom*, the group is making musical waves around town and was recently showcased at the *Exit/In*.

Singer **Cristy Lane's** bus was broken into recently while parked in Madison, Tenn. The thieves made off with her tape recorders, a CB radio and about 10 microphones. Luckily, Lane is sponsored by the **Shure Microphone Co.**, so

Country music veteran Hank Snow's newest inductee into the Country Music Hall of Fame is finishing a duet album project with singer Kelly

... And Gail Davies, who just signed with Warner Bros., has finished an album she herself co-produced, using studios in both Nashville and Muscle Shoals. She visited KLANC AM host Sammy Jackson to talk about her career.

Following up an item reported in this column recently, it seems that Capitol Records arranged to take Don ("The Gambler") Schlitz and more

Following the group's concert in Memphis, Schlitz did receive a brand new Knack T shirt which he wore while performing at a local club there the following evening.

Haak Williams Jr. has just released his autobiography called "Living Proof," which he coauthored with writer Michael Bane. ... Book is a hair-raising account of Williams' life including details of her famous, controversial and

G.P. Putnam's Sons, the publisher, is preparing a promotional campaign, which Williams kicked off with a personal appearance on "Good Morning America" to talk about the book.

Capricorn artist Kenny O'Dell taped guest shot on "Nashville On The Road" and appeared with Eddie Rabbitt at Sam Houston Univ. in Huntsville, Tex. O'Dell may be label shopping if Capricorn Records dissolves.

Billboard Hot Country Singles

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* **STAR PERFORMER**—Singles registering greatest proportionate upward progress this year.

★ STAR PERFORMANCES—Singles registering in double proportionate against pop/disco charts									
This Week		Last Week		Weeks on chart		TITLE—Artist		TITLE—Artist	
Last Week		Last Week		Weeks on chart		Last Week		Last Week	
1	9	1	9	40	2	MISSIN' YOU—Dorothy Fizzle (R. Fleming, D. Morgan) RCA 1151 (7) (See 881)	82	2	SARAH'S EYES—Bee Gees (S. Meade, J. Zeph, J. Zeph) A&M (See 881) RCA 1151 (7) (See 881)
2	11	2	11	41	3	NOTHING AS USUAL AS YOU—The Doobie Brothers (D. Doobie, B. Doobie) Warner Bros. (880)	83	3	YOU BETTER MOVE—Tina Turner (A. Robinson, Warner Bros.) WMOS 200 (See 881)
3	12	3	12	42	5	WALKIN' THE FLOOR DOWN—The Doobie Brothers (D. Doobie, B. Doobie) Warner Bros. (880)	NEW COPY	4	WHEN I'M GONE—Bee Gees (S. Meade, J. Zeph, J. Zeph) A&M (See 881) RCA 1151 (7) (See 881)
4	13	4	13	43	4	I HAVE THE WAY I LOVE IT—The Doobie Brothers (D. Doobie, B. Doobie) Warner Bros. (880)	57	13	ONE LITTLE THING—Bee Gees (S. Meade, J. Zeph, J. Zeph) A&M (See 881) RCA 1151 (7) (See 881)
5	14	5	14	44	5	SEA OF HEARTBURN—Rickie Lee Gold (See 881) Warner Bros. (880)	73	74	BECAUSE OF LOSING YOU—Rickie Lee Gold (See 881) Warner Bros. (880)
6	15	6	15	45	4	YOU PICK ME UP (And Put Me Down)—Gloria Estefan (G. Estefan, B. Estefan) MCA 1151 (7) (See 881)	74	58	DREAM ON—The Doobie Brothers (D. Doobie, B. Doobie) Warner Bros. (880)
7	16	7	16	46	5	TEQUILA—Gloria Estefan (G. Estefan, B. Estefan) MCA 1151 (7) (See 881)	64	13	CRUZY ANGELS—Rickie Lee Gold (See 881) Warner Bros. (880)
8	17	8	17	47	5	LOVELY TOGETHER—Rickie Lee Gold (See 881) Warner Bros. (880)	76	13	IN NO TIME AT ALL—Rickie Lee Gold (See 881) Warner Bros. (880)
9	18	9	18	48	5	WE'VE GOT A SECRET—Rickie Lee Gold (See 881) Warner Bros. (880)	60	6	THE WILD SIDE OF ME—Rickie Lee Gold (See 881) Warner Bros. (880)
10	19	10	19	49	5	I'LL SAY IT'S TRUE—Johnny Cash (J. Cash, Warner Bros.) RCA 1151 (7) (See 881)	NEW COPY	7	UNTIL TONIGHT—Rickie Lee Gold (See 881) Warner Bros. (880)
11	20	11	20	50	5	YOU DON'T HAVE A THING TO SAY—Rickie Lee Gold (See 881) Warner Bros. (880)	74	8	THE PART OF ME THAT NEEDS YOU MOST—Rickie Lee Gold (See 881) Warner Bros. (880)
12	21	12	21	51	5	WHEN I MISS YOU TONIGHT—Rickie Lee Gold (See 881) Warner Bros. (880)	90	2	WHAT'S A LITTLE LOVE BETWEEN FRIENDS—Rickie Lee Gold (See 881) Warner Bros. (880)
13	22	13	22	52	5	SHARING—Rickie Lee Gold (See 881) Warner Bros. (880)	81	4	CAUGHT WITH MY FEELINGS DOWN—Rickie Lee Gold (See 881) Warner Bros. (880)
14	23	14	23	53	5	LAY BACK IN THE ARMS OF SOMEONE—Rickie Lee Gold (See 881) Warner Bros. (880)	NEW COPY	5	TILL I STOP SHARING—Rickie Lee Gold (See 881) Warner Bros. (880)
15	24	15	24	54	5	COCAINE TRAIN—Rickie Lee Gold (See 881) Warner Bros. (880)	NEW COPY	6	FORGET ME—Rickie Lee Gold (See 881) Warner Bros. (880)
16	25	16	25	55	5	YOUR LYING LIPS—Rickie Lee Gold (See 881) Warner Bros. (880)	NEW COPY	7	THIS MUST BE MY SHIRT—Rickie Lee Gold (See 881) Warner Bros. (880)
17	26	17	26	56	5	I'VE GOT TO GO—Rickie Lee Gold (See 881) Warner Bros. (880)	85	5	DO I EVER CROSS YOUR MIND—Rickie Lee Gold (See 881) Warner Bros. (880)
18	27	18	27	57	5	NO MORE MEMORIES ROUND—Rickie Lee Gold (See 881) Warner Bros. (880)	88	2	PLAY ME TO THE SONGS—Rickie Lee Gold (See 881) Warner Bros. (880)
19	28	19	28	58	5	SAUL ON—Rickie Lee Gold (See 881) Warner Bros. (880)	NEW COPY	3	EVERYBODY'S SOMEBODY'S GOD—Rickie Lee Gold (See 881) Warner Bros. (880)
20	29	20	29	59	5	BEFORE ME—Rickie Lee Gold (See 881) Warner Bros. (880)	NEW COPY	4	HIDE ME (In This Shadow Of) Your Love—Rickie Lee Gold (See 881) Warner Bros. (880)
21	30	21	30	60	5	I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY—Rickie Lee Gold (See 881) Warner Bros. (880)	NEW COPY	5	HIS ARE ALL THE THINGS HARD WORKING HERES—Rickie Lee Gold (See 881) Warner Bros. (880)
22	31	22	31	61	5	GOOD TIME CHARLIE'S GOT THE BLUES—Rickie Lee Gold (See 881) Warner Bros. (880)	NEW COPY	2	BETTER LOVE NEXT TIME—Rickie Lee Gold (See 881) Warner Bros. (880)
23	32	23	32	62	5	YOU'RE THE PART OF ME—Rickie Lee Gold (See 881) Warner Bros. (880)	NEW COPY	3	THE ROOM AT THE TOP OF THE STAIRS—Rickie Lee Gold (See 881) Warner Bros. (880)
24	33	24	33	63	5	I DON'T WANT TO LOVE—Rickie Lee Gold (See 881) Warner Bros. (880)	NEW COPY	4	YOU'RE A REALITY—Rickie Lee Gold (See 881) Warner Bros. (880)
25	34	25	34	64	5	AIN'T DAYS AND STORMY NIGHTS—Rickie Lee Gold (See 881) Warner Bros. (880)	NEW COPY	5	HE'S AN OLD ROCK 'N' ROLLER—Rickie Lee Gold (See 881) Warner Bros. (880)
26	35	26	35	65	5	DO IT IN A HEARTBEAT—Rickie Lee Gold (See 881) Warner Bros. (880)	NEW COPY	6	GENTLY HOLD ME—Rickie Lee Gold (See 881) Warner Bros. (880)
27	36	27	36	66	5	I HEAR THE SOUTH GALVIN—Rickie Lee Gold (See 881) Warner Bros. (880)	NEW COPY	7	IF I EVER—Rickie Lee Gold (See 881) Warner Bros. (880)
28	37	28	37	67	5	SQUEEZE BOLD—Rickie Lee Gold (See 881) Warner Bros. (880)	NEW COPY	8	YOU CAN BE REPLACED—Rickie Lee Gold (See 881) Warner Bros. (880)
29	38	29	38	68	5	HEROES AND IDOLS (Don't Come Easy)—Rickie Lee Gold (See 881) Warner Bros. (880)	NEW COPY	9	IT TAKES TWO LONG—Rickie Lee Gold (See 881) Warner Bros. (880)
30	39	30	39	69	5	HELP ME MAKE IT THROUGH THE NIGHT—Rickie Lee Gold (See 881) Warner Bros. (880)	NEW COPY	10	IT TAKES TWO LONG—Rickie Lee Gold (See 881) Warner Bros. (880)
31	40	31	40	70	5	WASHIN' SAULIN—Rickie Lee Gold (See 881) Warner Bros. (880)	NEW COPY	11	DROWN IN THE FLOOD—Rickie Lee Gold (See 881) Warner Bros. (880)
32	41	32	41	71	5	MOONIN' IN AND HANGIN' ON—Rickie Lee Gold (See 881) Warner Bros. (880)	NEW COPY	12	WONKY TUNE—Rickie Lee Gold (See 881) Warner Bros. (880)
33	42	33	42	72	5	ROCKED IN A FEELING—Rickie Lee Gold (See 881) Warner Bros. (880)	NEW COPY	13	WONKY TUNE—Rickie Lee Gold (See 881) Warner Bros. (880)

CHART MAKERS

CHARLEY PRIDE



"Missin' You"/
"Heartbreak
Mountain" PB 11751

BB 35* CB 33* RW 43*

JIM ED BROWN

"You're The
Part Of Me" PB 11742

BB 57* CB 60* RW 65*



SYLVIA

"You Don't
Miss A Thing" PB 11743

BB 45* CB 55* RW 48*



Writer-Artists Heavy On Chart

Continued from page 40

Even such stellar writers as Willie Nelson (who blossomed to pop stardom with "Blue Eyes Crying In The Rain" by Fred Rose and presently is strutting chairward with an LP of Kris Kristofferson songs) had to "create his own career with somebody else's hits," observes Monk.

It's ironic, says Monk, that Willie Nelson will always be equated with "Blue Eyes Crying In The Rain," which he didn't write, while other artists gained fame on Willie Nelson songs (such as Faron Young with "Four Walls").

Similarly ironic is John Conlee, who wrote and sang one of Nashville's favorite songs of the decade, "Rose Colored Glasses," recording last single, "Before My Time."

Dolly Parton, another gifted writer, also channeled the creativity of another writer for her latest release. So did such stellar country writers as Mel Tillis, Loretta Lynn, Marty Robbins, Conway Twitty and Don Williams.

Is it rough for publishers to pitch material to writer-artists? "Absolutely," says David Conrad, professional manager of P-Gem/Chess Music in Nashville. "It's not often that recording artists can make their entire recording career out of their own material. They've got to go for the song."

The writer-artist concept is good only as long as the publisher, artist and producer keep an open mind and ear, states Conrad. "Otherwise, the greed factor will send the career down the drain."

Cash Honored

NASHVILLE Johnny Cash received the International Year of the Child's Humanitarian Award recently at a luncheon hosted by the United Nations Assn. of the U.S.A.

Cash has also just released a double-LP gospel set on Cuckoo Records, titled "A Believer Sings The Truth." The album is being shipped with an offer to all radio stations of a complimentary copy of "The Johnny Cash Radio Special: A Believer Sings The Truth."

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Grapevine Star: Artist Terry McMillan performs at the Texas Grapevine Opry after receiving the Opry's 1979 entertainer of the year award at the fourth annual Susie Awards.

Grapevine Opry Awards Top Bash

By KIP KIRBY

NASHVILLE—Nashville session player Terry McMillan scored top honors as the Grapevine Opry's entertainer of the year at the fourth annual Susie Awards held in Fort Worth, Tex. Oct. 19.

The gala event drew 2,500 members of the Texas Grapevine Opry Assn to the Tarrant County Convention Center for the banquet and awards ceremony.

A total of seven awards were given out—with a new category added this year for bluegrass group with live performances by the Kendalls, Bill Anderson and the Po' Folks, Tommy Overstreet and the Nashville Express, Dotsey, the Hager Twins from "Haw," Johnny Gimble, Charlie Walker and the Grapevine Opry Band.

Other entertainers on the show included winners from previous years: Box Car Willie, the Grapevine Opry's 1977 entertainer of the year; Vernon Solomon, 1976 entertainer

of the year; the Davs Brothers, 1978 group of the year; Kenny Serratt, 1978's male vocalist winner; and Shoji Tabuchi, last year's entertainer of the year.

The 1979 grand slam of Grapevine Opry winners included Cajun country artist Blackie Gudyra as male vocalist of the year, 17-year-old Linda Davis as female vocalist of the year, and the Cannons, who received the group of the year award from the Kendalls.

The bluegrass group of the year, presented for the first time, went to the Davs Brothers, accepting their award from Peck and Peggy of KBOX-AM.

Tommy Overstreet and Larry Scott awarded instrumentalist of the year honors to Pat Dacus, lead guitarist for the Grapevine Opry Band.

And the gospel group of the year award went to the Masters Four for the second consecutive time.

The Susie Awards are named for "Aunt Susie" Slaughter, whose great-niece, Chasie Childs, is the sole owner of the Opry complex which houses a 16-track on-site recording studio, a newspaper, recording and publishing company and a dance studio in addition to the Grapevine Opry facility.

Childs cohosted the evening's festivities with Johnnie High, with both performing songs they have recently recorded.

A highlight of the awards show was the presentation to "Aunt Susie" of a special commemorative from Gov. Bill Clements, citing her outstanding contributions to the advancement of country music and her support of the Opry as a showcase for new talent.

The entire event was broadcast live over KRLD-AM, a 50,000-watt station in Dallas, and all award winners appeared on the "Grapevine Opry Anniversary Show" the following night with special guest Tommy Overstreet.

Texas Hotel Going For 'Name' Rooms

GRAPEVINE, Tex. Chasie Childs, owner of the "Grapevine Opry" here, has announced plans for the construction of a 40-room hotel to be located next door to the downtown Grapevine Opry House.

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* New Performer—LPs registering proportionate upward progress this week.

The Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Charting Label)
★ 2	7	2	KENNY—Kenny Rogers, United Artists UMSA 979
1	2	28	GREATEST HITS—Waylon Jennings, RCA NAL 3278
3	40	8	THE GAMBLER—Kenny Rogers, United Artists UA 534-H
4	14	3	3/4 LONELY—T.G. Sheppard, Warner-Carb RCA 3553
★ 5	7	6	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
6	6	25	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic RC 39574
7	8	21	IMAGES—Bonnie Maitz, RCA AM 13346
8	5	19	FAMILY TRADITION—Hank Williams Jr., Columbia/CBS JC 354
★ 10	8	25	JUST FOR THE RECORD—Barbara Mandrell, RCA 3185
★ 11	21	21	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol SMO2122
12	9	18	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia JC 36084
12	9	18	THE TWO AND ONLY—Benny Brothers, Warner-Carb RCA 3547
13	14	11	SHOT THROUGH THE HEART—Jennifer Warnes, Arista AB 4217
14	12	21	GREAT BALLS OF FIRE—Dolly Parton, RCA WM 12361
★ 15	20	5	STRAIGHT AHEAD—Larry Gatlin and The Gatlin Brothers Band, Columbia JC 3612
16	13	9	VOLCANO—Jimmy Buffett, RCA 5102
17	17	27	BLEU KENTUCKY GIRL—Emmylou Harris, Warner Bros. RCA 3218
18	24	6	LOVELINE—Eddie Rabbit, Epic EC 181
19	17	27	THE BEST OF DON WILLIAMS, Vol. 1—Don Williams, RCA 3596
20	21	6	FOREVER—Jim Conley, RCA 3114
21	15	12	YOU'RE MY JAMAICA—Charley Pride, RCA NAL 3441
22	24	5	TEEN YEARS OF GOLD—Kenny Rogers, United Artists UA 535-H
23	30	3	CLASSICS—Kenny Rogers & Dottie West, United Artists UMSA 946n
★ 24	30	5	JUST GOOD O'D BOYS—Moe Bandy & Joe Stamps, Columbia JC 36202
25	22	31	THE OK RIDGE BOYS HAVE ARRIVED, RCA NY 11355
26	14	26	THE LEGEND AND THE LEGACY, Vol. 1—Ernest Tubb, Capitol CM 13481
27	27	9	STAY WITH ME/GOLDEN TEARS—Dave & Sugar, RCA NAL 3380
28	29	4	SHOULD I COME HOME—Gene Watson, Capitol ST 11847
29	32	7	STARDUST—Willie Nelson, Columbia JC 36385
30	48	5	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia RCA 2 26421
31	31	11	A RUSTY OLD HALO—Hayt Acton, Jarnack JN 0080
32	12	6	OUR MEMORIES OF ELVIS, Vol. II—Elvis Presley, RCA NAL 3448
33	36	4	IF LOVE HAD A FACE—Rusty Bell, RCA NAL 3291
34	38	3	NEW KIND OF FEELING—Anne Murray, Capitol SM 13489
35	35	38	THE BEST OF BARBARA MANDELL, RCA NY 1119
36	37	4	DON'T LET ME CROSS OVER—Jim Reeves, RCA NAL 3454
37	39	6	EXPRESSIONS—Don Williams, RCA NY 1108
38	42	7	WHEN I DREAM—Crystal Gayle, United Artists UA 534-H
39	44	52	ROSE COLORED GLASSES—John Campbell, RCA WM 1105
40	43	13	RANDY BARLOW, Republic R624
41	56	3	MOODS—Barbara Mandrell, RCA NY 1108
42	23	33	CROSS WINDS—Conway Twitty, RCA 3086
43	38	91	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
44	45	23	SEEVING 190 PROOF—Merle Haggard, RCA 3089
45	50	8	JIM ED & HELEN—Jim Ed Brown & Helen Cornelius, RCA NAL 3258
46	34	14	THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, RCA 304
47	48	7	ALL AROUND COMBO—Marty Robbins, Columbia JC 36085
48	49	5	THE ORIGINALS—Statler Brothers, Warner BMCA 3016
49	47	10	SILVER—Johnny Cash, Columbia JC 36086
50	41	34	MR. ENTERTAINER—Mel Tillis, RCA 3167

Brown Plays Arkansas Fair Gigs

NASHVILLE—Jim Ed Brown, a native of Arkansas, recently headed a series of concerts at the local state fair and guested at special homecoming festivities held in his honor.

The RCA artist appeared at the

fair Oct. 2-6 with singing partner Helen Cornelius, serving as this year's parade marshal for this year's event. Making guest appearance with Brown were "Nashville On The Road" and "Nashville's New" Clower and Wendy Holcombe.

N.Y. CLUBS SWINGING

Key Outlets Offer Top Exposure

Continued from page 34
weekend schedule to seven days a week.

Comanager Bill Carnio says the club is also extending the room, which now fits 74 persons into one capable of handling 110 dinner diners. Planned to serve as an enclosed sidewalk cafe, the front will still be an integral part of the one room.

Operating seven nights a week with a modest cover and three sets nightly, the club prides itself, as do Venetia, on its full continental menu, while bringing in top name jazz acts. "We get a very touristy crowd," says Carnio. "We're known in Europe as a jazz club."

Carnio and partner Chuck Gregory attempt to satisfy a wide "tourist" variety of American and overseas tastes, avoiding "the avant-garde, the way-out, the squeaky." They're going for the old-timers, but

we also want to leave the club accessible to new musicians."

Younger musicians have sat in with the older masters. Carnio

points out, as long as the okay has come from the leader. Within the last few months jazz legends such as Lou Donaldson, Clark Terry



Bass hit: leader Ron Carter swings his quartet within arms reach of jazz fans at the popular Fat Tuesday's club.

Billboard SPECIAL: Survey For Week Ending 11/18/79

Billboard Best Selling Jazz LPs		This Week		Last Week		Weeks on Chart		TITLE, Artist, Label & Number (Dist. Label)	
1	2	1	2	1	2	1	2	STREET LIFE Carnegie, RCA 8024	20
2	3	2	3	2	3	2	3	THE New York, RCA SP 4742	17
3	4	3	4	3	4	3	4	THE Blue Note, POC 7002	16
4	5	4	5	4	5	4	5	HOTTEST SONG The All Stars, Fantasy FAS 400	15
5	6	5	6	5	6	5	6	WINDING Billie Holiday, RCA SP 4000	14
6	7	6	7	6	7	6	7	THE Happa Band, Atlantic SP 3001	13
7	8	7	8	7	8	7	8	THE The All Stars, Fantasy FAS 400	12
8	9	8	9	8	9	8	9	THE The All Stars, Fantasy FAS 400	11
9	10	9	10	9	10	9	10	THE The All Stars, Fantasy FAS 400	10
10	11	10	11	10	11	10	11	THE The All Stars, Fantasy FAS 400	9
11	12	11	12	11	12	11	12	THE The All Stars, Fantasy FAS 400	8
12	13	12	13	12	13	12	13	THE The All Stars, Fantasy FAS 400	7
13	14	13	14	13	14	13	14	THE The All Stars, Fantasy FAS 400	6
14	15	14	15	14	15	14	15	THE The All Stars, Fantasy FAS 400	5
15	16	15	16	15	16	15	16	THE The All Stars, Fantasy FAS 400	4
16	17	16	17	16	17	16	17	THE The All Stars, Fantasy FAS 400	3
17	18	17	18	17	18	17	18	THE The All Stars, Fantasy FAS 400	2
18	19	18	19	18	19	18	19	THE The All Stars, Fantasy FAS 400	1

Bucky Pizzarello, Redman, Art Farmer and Chaco Hamilton have demonstrated their prowess. Redman James Moody has played a special rare engagement.

On the Upper West Side, Mikel's has gained a reputation as a stomping ground for some of New York's finest musicians. For the past half decade Mikel's has been a place where some of the country's best known session men have come to hang out, dine and work up new acts.

Among them was Stuff, who used the small room to get its act together. Art Blakey and the Jazz Messengers have also appeared, spreading their own brand of hard jazz throughout the club.

Mikel's relies on a regular clientele of musicians and music business people to provide a hip cosmopolitan atmosphere for acts looking for limited advertising. Mikel's owners feel that word of mouth brings in 95% of its customers.

New York's two-busset hornmen, Randy and Michael Brecker, were among the top names who have developed their live act at Mikel's. But last year the Breckers decided to open up a club of their own, Seventh Ave. South.

The two-story West Village spot has a success formula similar to Mikel's with limited menu, drinks and good music in an intimate relaxed atmosphere. The room offers a bit

(Continued on page 69)

BROADWAY REVIEW

'Happy Fella' Revival's No Big Thing

NEW YORK. A handsome old Time Looser score, coupled with some outstanding singing voices, highlight the Broadway revival of "The Most Happy Fella," which opened Oct. 11 at the Majestic Theatre here.

The show, a sort of musical opera in the genre of "Porgy & Bess," and more recently "Sweeney Todd," is one of Loesser's less celebrated works and coming after such triumphs as "Guys & Dolls."

"Where's Charley" and "How To Succeed In Business" it tends to place by comparison.

"The Most Happy Fella's" weakest link is its storyline. Loesser adapted the play from Sidney Howard's drama. "They Knew What They Wanted," about an immigrant Italian grape farmer in Southern California and his mail-order bride.

He also wrote the book and lyrics. The story is mostly wrappy soap. The uneven plot revolves around the aging couple, played by opera star Giorgio Tozzi and his deceptively tactic in winning the hand of a

young pretty San Francisco waitress, (Sharon Danks). Hours only when Loesser's rousing score takes over.

The music spans the spectrum of ballads, country flavored pop, and more suspiciously operatic tunes. Tozzi, Danks, Adrienne Lenetti (a possessive sister) and Frederick Burchinal (as Tozzi's sympathetic compadre) bring the professionalism of their operatic backgrounds to Loesser's score. ("Howlow") are brought richly to life. This is further complemented by the staging of some energetic dances by Graciela Danielle.

The show was produced in co-operation with the Michigan Opera Theatre, further underscoring its operatic overtones.

Loesser's music, even when it's not his, is always a treat. It's a pity it isn't always such a cumbersome, uninspiring vehicle.

RADCLIFFE JOE

SHOW REVIEW

Vonnegut Story Engaging, Uneven

NEW YORK. "God Bless You, Mr. Rosewater," one of the early works of novelist Kurt Vonnegut, has been adapted into an engaging if somewhat uneven full-off-Broadway musical by Howard Ashman and Alan Menken.

It is playing at the Encores Theatre, which helped launch "Grease" onto the road to success.

The show, like most of Vonnegut's work, is built around a theme. The theme here is a battle between the forces of good and evil, with the focal point being unending greed and its corroding effect on normal human behavior.

It is the story of Eliot Rosewater (played by Frederick Coffin), a somewhat eccentric philanthropist and head of the \$87.5 million Rosewater Foundation, and a scheme by a wily young attorney to unseat him and place the fortune in the hands of a poor relative, gaining a whopping fee in the process.

The charm about this show is that it is zany, off-beat and unpretentious. It refuses to conform with the norms of conventional musical theater and therefore brings a refreshingly different dimension to the stage.

Its major problem lies in the conflict between the show's drama and its music. This flaw which can be corrected, should the producers decide to move it to Broadway, becomes increasingly apparent in the second act when the production falters.

Suit, Menken's breezy folk/pop melodies, orchestrated by Daniel Trosh, with musical direction by David Friedman, help offset the flaws.

Coffin, competent as the flaky, idealistic, Eliot Rosewater, brings comic relief to the production when it gets warty and moribund.

The production by Edith Vonnegut, in association with Warner Theatre Productions and Mark Gersbach, is an elaborate and ambitious one for an off-Broadway house, thereby strengthening the belief that the show is merely in transit on its way to Broadway.

RADCLIFFE JOE

BROADWAY REVIEW

Rooney Sparkles In 'Babies' Show

NEW YORK. A heavy emphasis on nostalgia and a trend toward more family-oriented shows are emerging as two of the most significant characteristics of the 1980 season of the Broadway musical theatre.

The trend is evidenced in shows like the "1940 Radio Hour," "The Most Happy Fella," "Snow White & the Seven Dwarfs," "Sugar Babies," which opened at the Mark Hellinger Theatre here Oct. 8.

Although the latter-day image of burlesque is rindown theatres with shippers long past their prime stepped arithmetically out of their tailored costumes, the heyday of burlesque (from around 1910 through the '30s) presented a refreshingly entertaining circuit of some of the top comedians and musicians in the country, coupled with a host of leggy beauties. It is this picture that "Sugar Babies" faithfully tries to re-create.

In a stroke of genius the producers have cast Mickey Rooney in the lead role. The dimwitted 59-year-old actor, making his Broadway debut, is outstanding in the role. He is the consummate clown, and romps with the energy and enthusiasm of a hyperactive cherub up, down and around the stage.

Shining the spotlight with Rooney is Ann Miller, another veteran of the entertainment world. Miller, attractive, leggy, and with a reasonably good voice, sings and dances up a storm, and along with Rooney carries the show for most of its two hours.

Lending solid support to the actors is the music, drawn from the songbooks of such celebrated composers as Dorothy Fields ("On The Sunny Side Of The Street," "I Can't Give You Anything But Love," "Fields and I Remember," "I Don't Blame Me," "Cuban Love Song," "I Feel A Song Coming On" and "Exactly Like You") and Arthur Melvin ("Down At The Gateway Melique," "Let Me Be Your Sugar Baby" and "Mr. Banjo Man").

RADCLIFFE JOE

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Tape/Audio/Video

ITA VIDEO UPDATE Hardware, Software, Research Firms Agree Consumer Market Has Problems, Potential

By STEPHEN TRAJMAN

NEW YORK—If the recent ITA seminar here on home video programming proved anything, the 350 hardware, software, research and legal attendees agreed that the infant market still has many problems before reaching its untapped potential. The two-day sessions at the New York Sheraton provided a timely overview of the home video market, with perhaps one million U.S. VTR homes and 6,000 to 10,000 videodisk households—some duplicated—by year end.

While most registrants were generally bullish on prospects for both the videodisk and prerecorded videocassette markets, both here and abroad, there was also the acknowledgment that the thorny issue of copyright, performance and sync rights, and the incompatibility within both the tape and disk formats, would delay the realization of a mass market.

At the same time, the emergence

of creative video software from the music industry and other sources promises to augment the feature film and classic movie fare, and other "transferred from existing material" programs that are providing virtually all the tapes and disks now available (exclusive of X material).

More than two dozen panels and individual presentations ran the gamut of the video scene, with a number of highlights worth noting by the music industry:

- Sony introduced its updated optical videodisk system, shown at the Berlin Radio-TV Fair and at the Japan Electronics Show. David McDonald emphasized that while the system was fully compatible with the Philips/MCA unit now being sold by Magnavox, Sony has made no market commitment and actually sees the sophisticated optical player as more usable in the institutional market.

- Videotaped introductions of the

Philips Video 2000 8-hour flip-over VTR and the system, and the BASF LVR L-300, 72-track tape system, both at the recent Berlin Fair, were given commentary by "taper" David Lachenbruch of Television Digest. Basic reaction from attendees, including moderator Mort Fink of WCI Home Video, was "who needs two more incompatible formats?"

- Consumer research on initial hardware and software purchases by The Gallup Organization raises critical questions on how prerecorded materials will expand the market, according to president Andy Kohut. The unanswered question of how much real viewing on tapes or disks will actually encourage library buildings is just one of the serious conditions facing the industry. Pay TV is also a thorn in the side of the home video market, with viewers going two to one for pay per view purchase of tape or disk for relatively new films, research indicates.

- Session on legalities of production and distribution left attendees more confused than when they arrived, with Seth Willenson of RCA SelectaVision handling the quartet of attorneys with varied viewpoints. Filmmaker Mort Fink, Martin Bresler and Steven Eason agreed the rights problem overall was a morass, and jointly presented a rather dismal picture of finding a way through the wilderness. Pracy also was touched on with the basic concurrence that no scrambling system has yet been devised that can't be overcome by a video pirate intent on unauthorized mass duplication.

- Bill Foltell of S/A Videocassettes Duplicating gave one of the best overviews on the increasingly profitable field of videotape duplicating, focusing on the 12 member ITA firms and how they were expanding with the opportunity. Included with his firm are U.S. Video, Vidupcity, CFI, Bell & Howell, Columbia Pic-

tures, Teletronics, Magnetic Video, Group W VSP, National Video Center and Inovision. Key statement was that no high-speed duplicating system for either Beta or VHS is expected before several years, with the highly expensive real-time, one-for-one, mass slave setup running at nearly \$500,000 per installation.

- Jo Bergman of Warner Bros. Records, in discussing the transfer of the audio LP to videodisk and tapes, sees the imminent creation of video ad departments within all labels, who will work with new and established artists in raising the consciousness level for video within the industry. "We're taking the first baby steps now to create a public awareness of music in video," she related, using video clips of DEVO and Rickie Lee Jones to get the excitement across to the audience.

- Steve Reed of CBS Records outlined the basic factors that provided

(Continued on page 32)

AES Cites 12 For Top Audio Contributions

NEW YORK—The dozen leading contributors to the furtherance of the industry were cited at the 64th Audio Engineering Society convention banquet Sunday (4) at the Waldorf-Astoria here.

Among those cited was outgoing AES president John "Jay" McKnight of the Magnetic Reference Laboratory, an honorary membership for eminence in the fields of magnetic recording, and standardization, as he turned the gavel over to Peter Burkowitz, head of Polygram Record Operations in Hamburg.

(Continued on page 52)

Rundgren/Tomita Disk To Get Video Music Preview

• Continued from page 3

In the expanding view of "International Video Music Networks," Shigeaki Hazama, head of Pony Inc., a leading Japanese video software publisher and distributor, and Bruce Higham of London-based Captain Video, the leading U.K. in-store video distributor now expanding to the Continent, will offer input on their respective markets in the session moderated by Donald MacLean, managing director, EMI Audio-Visual Services.

Another key session, "Video Rights—Legal Jungle," will have the added expertise of Bob Montgomery, managing director of the Mechanical Copyright Protection Society, deeply involved in U.K.

battles, and Walter Lichte of Rudolf Siczak Music, leading Hamburg-based publisher, who will update rights progress in that key music mart on the panel chaired by Al Bertram, president of the Harry Fox Agency.

Joining the "Creative Input For A Mass Market" discussion that will cover the gamut of new music video innovations are David Ginfitts, producer, music performance programs, WNET/Channel 13 in New York, responsible with coproducer Hal Hutloff for much of the classical and pop music projects that have been broadcast on the public TV network.

For the first music and video industry introduction of the videodisk jukebox from General Corp. of Japan, exclusive U.S. Canadian distributor Showtime Systems International will have a striking modern cabinet to test consumer reaction.

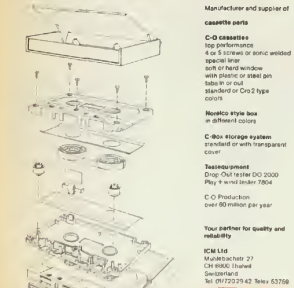
On the software side, Music Video Inc. will provide an across-the-board product sampling of various formats borrowed from a number of labels. Also on hand for the demonstrators during the conference will be Joe Inaba of Teknika Electronics,

(Continued on page 50)



Videodisk Jukebox: Showtime Systems Intl. custom cabinet enhances 50 disk machine from General of Japan to be shown at Billboard video music conf. fab.

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AUSTRIAN C'RIGHT LOSS IN TEST CASE

VIENNA—A test case brought by Austrian copyright society Austro-Mechana against a private person here, for making recordings on a videotape recorder appears to have finally failed.

At the first hearing, the court found the society had failed to prove its allegation of copyright breach and this finding was confirmed later at the Regional Court of Appeal in Austrian law, this ends the matter for there is no further appeal allowed in such a case.

But it is believed Austro-Mechana will now seek out another test case in an effort to reach the Supreme Court for a verdict which it hopes will finally clear the air over legal hassles on videorecorders here.

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Billboard



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what separates these cheap imitations from the genuine article.

Their tape window, for example, is made of a substance that resembles sandwich wrap, instead of heavy-duty plastic. Their leader is made of cellophane and serves no purpose. Ours has a unique non-abrasive head cleaner and arrows that tell you which direction the tape is traveling. And their cassettes

are held together with glue or four screws, instead of five like ours.

But the two easiest ways to tell our masterpiece from their forgery are the letters HMI on the silver tear strip. And of course, listening to the cassette itself.

After all, they may be able to duplicate the looks of a Maxell cassette. But they'll never be able to duplicate the sound.

maxell

Audiophile Recordings

A STRAUSS FAMILY SAGA: The Johann Strauss Orchestra, Chanté! CT7011/dbs \$69.00, distributed by dbi, \$12 list.

One of the best stereo waltz albums on the market becomes an even better audiophile product on the dbi enhancement, particularly evident on the virtually seamless passages. The solo strings are starkly portrayed on the "Kellnerwache Waltz," while the "Unter Donner und Blitz" opens with superb clarity with a lively top end and bottom end. "Tschich Tschich Polka" offers another with a bright, snare portrait, and the famous "Raketen March" is an equally effective solo singer, with the brass shining through strong and percussion support. "The Wiener Blut Waltz" compares up the essence of the Viennese ballroom with a warm blend of all elements, but the bass is a bit too pronounced on the "Fledermaus Polka," indicating some low end elements can be a problem in the dbi encasement. Overall, original cover with a scenic Austrian castle and river scene (a dbi label) is a display bonus.

THE DRUM BATTLE: George Kawaguchi, Jimmy Takeuchi, Donald Barry, Shingo Ohnara. Toshiba Soundsource Series LPS928, distributed by Audio-Technica, \$17.98 list.

The dynamic spontaneity and improvisation of the jazz drum games through a remarkable form in this direct disk effort that doubles as an extremely useful test disk to put any hi-fi system through its paces. With four complete drum sets diagrammed with highly effective mixing, typical of the Soundsource series, various passages offer checks for separation and tonality in the cartridge, particularly the climax on "Bernie's Tune" on side one, with all four distinctive styles offered in turn. The transient response capabilities of any system are fully extended in the classic battle theme recorded on the Gene Krupa-Roy Eldridge "Drum Boogie" that takes up side two, with a lively mood that provides

one of the best solo experiences in the jazz double catalog, after each of the quartet offers a distinctive solo effort. All in all, a nice treat for jazz and audiophile buffs.

THE CLASSIC TRUMPET CONCERTI OF HAYDN AND HUMMEL: Gerard Schwarz, soloist and conducting. The V Chamber Symphony of New York, Decca Digital Masters Series DMS3001, distributed by Sarsaparilla Ltd., \$17.95 list.

These are stunning performances, benefiting from a tremendous sense of control and comprehension, and played with great amount of detail carefully worked out. Schwarz's solo work sets a standard for comparison. The technical achievement complements the music beautifully, keeping the sense of the 40 mm. bar ensemble intact and giving the listener an ideal overview. The record boasts excellent use of spatial sense, good stereo localization and the enhancement of details of attack and articulation for which digital today is given credit.

THE 6000 LIFE: Paul Smith, piano, with Mary Beaulieu, Frank Capp and Bernie Reisman. Discoware Records DRO040, distributed by Discoware, \$15 list.

This seeks as a top notch art combo product from conventional standards and picks up and balances both especially clear and effective. However the audio production has erased some of the sound energy audio buffs would like to find in their systems. Smith's driving, inventive keyboards are set off against drums, bass and guitar and featured in two solo selections. Jazz buffs will listen with much excitement, but a wide mix of quick, bite and rhythm would have brought greater pleasure to the audiophile Soundstream digital tape was used.

Audiophile recordings to review should be used in New Perchance, Chicago, and Stephen Trauman's Horowitz, New York. Earlier reviews appear in issues of May 12, 26, June 9, 23, 27, 7, 21, Aug. 4, 18, Sept. 1, 15, 29, Oct. 13, 27.

Industrial Giants Probing Home Entertainment Areas

Continued from page 3

name as a behind the scenes type of firm.

One such company, Apex System of L.A., is now planning to market its Aurix Exterior sound enhancing device to home sound buffs via home electronic units.

The company has already modified its sound enhancing unit for

recording studios to make it applicable for radio stations usage.

Apex president Marvin Caesar has had the unit used by such luminaries as Frank Sinatra at his recent charity concert in Egypt and by any number of rock stars on their charisming LPs.

Caesar is now turning his strategy to the consumer much like Ray Dolby did in developing his noise reduction unit for radio and then the home tape market.

Notes Caesar: "If the consumer can Dolbyize something, he'll soon be able to Apex it, too."

And on the tape front, Inter-Magnetics, without its Swire partner, is readying a series of equipment consumer products for the home market.

There is an opportunity today to bring exotic technology into the home," says Terry Wherlock, Inter-Magnetics' president. "At one time, technology was a confusing word to the consumer. Now today."

This ability of consumers to accept high technology items in their homes is the reason why the Village Recorder, an L.A. recording studio, is moving into the home market.

It plans to develop and market products devised by its staff engineers and several months ago created a new research and development wing to create products it could lease to other studios and subsequently offer to the home sound buff.

Among the first products it plans marketing, according to studio official, is a "direct box," which produces a cleaner, distortion free sound from records and a frequency scanner which identifies which frequencies are being emitted from a sound source.

And in each instance, these firms which have served various facets of the music, sound and tape fields, will be fighting for store space with products bearing their own logos—new logos for the buying public, but ones which should be familiar to many folks "inside" the entertainment industry.

On the disk side, there have always been distributors and retailers who have marketed their own mail, often limited distribution labels. But now we see IBM, DuPont, Swire and others aggressively inching into the entertainment field as the new era of the electronic "400" proclaims new vistas for consumer electronics products.

'SONIC SWEEPSTAKES' Polygram And Hi Fi Trio Tie

N.W. YORK: Polygram Distribution Inc. will launch a million dollar national "Sonic Energy Sweepstakes" as part of a major fall/holiday season program. "Sonic Energy—Musicpower from the Stars."

Consumers and participating retailers will be awarded with almost \$50,000 worth of prizes as part of a coordinated tie-in with three audio manufacturers: Harmon-Kardon, Altec, Lansing and Stanton Magnetics.

"As we neared the conclusion of the very challenging year for our industry," explains Jon Pomeroy, vice president of marketing for Polygram, "we and our associated labels felt that the discount and dating programs of the past would be inappropriate."

"Rather than a full 'buy-in' program, our priority was to offer a

holiday 'sell-off' program. Thus, we have structured Sonic Energy as a consumer-oriented traffic builder and impulse sales motivator. Feeling that this approach would generate optimum results for both Polygram and its accounts."

The contest is based on responses to at least four of eight questions relating to information readily found on the jackets of the eight featured albums. Advertising will direct the consumer to go to record dealers to obtain entry blanks and contest answers.

Entry blanks will be available only at record and tape retailers, although audio dealers will be promoting the Sweepstakes.

The contest will be promoted extensively in both local dealer co-op advertising and major national publications such as People, Us and Rolling Stone. Advertising will highlight eight recent releases by the Bee Gees, Donna Summer, Peaches & Herb, Kool & the Gang, Village People, the "Quadrophonia" soundtrack, John Cougar and Linda Clifford.

A Sweepstakes announcement (Continued on page 55)

More Vid Music

Continued from page 48

New York-based representative of General Corp. in the U.S.

All four long-form program presentations, from Jon Roseman Productions, Keef & Co., Ron Hays/Music Image and Metavision, will utilize the newest large-screen video projections—system available. Providing the hardware are Best Howell, Quasar Electronics, Panasonic Video Systems and Sony Video Products.

The Video Showcase presentation set for two evenings with high light approximately 50 creative videocassettes of seven-minute clips representing the best efforts of all participating record companies and independent producers. Subventions were provided from across the continent and around the world, and should offer a vivid picture of the video music potential for the home market.

Video presentation will be enhanced through the use of a new PJ-5050 large-screen projector from General Electric, and a state-of-the-art hi-fi system provided by Miller & Krenel Sound.

Registration in the conference, including an opening reception, three continental breakfasts, two luncheons, a closing brunch and an evening at Trans-American Video's Celebrity Theatre, co-hosted by the Record Plant, is \$275 or \$165 for panelists, students and spouses. Full information is available from Billboard International Video Music Conference, 9000 Sunset Blvd., Los Angeles 90069, (213) 273-7040.

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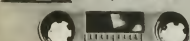
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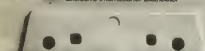
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Billboard's First International Video Music Conference



The Sheraton - Universal Hotel
Los Angeles
November 15-18, 1979

Thursday, November 15

Registration

Opening reception hosted by Billboard

Video Showcase highlighting the best creative efforts of participating record companies, program distributors and independent producers. All 1/2 inch U-Matic videotapes shown with the new General Electric large-screen PJ-5100 video projection system and a state-of-the-art hi-fi system from Jellie & Jorgens Sound.

Friday, November 16

Reception - **Lee Zelle**, Billboard Editor-in-Chief, and **Stephen Trainor**, Conference Chairman

"Video Music - Tomorrow Is Here Today," with **Sid Shenberg**, President, RCA Inc., **Andrew Kofsky**, President, The Labels Corporation, **John Lack**, Executive Vice President, Warner Bros. Records, and **Paul Flattery**, Executive Producer, Jim Rose Productions.

"Vide From The Top," rag session with industry leaders moderated by **Lee Zelle**, Billboard Editor-in-Chief and Publisher. Participants include **C. Charles Smith**, president, Pickwick International, **Robert Sommer**, president, RCA Records, **Al Courty**, president, RSO Records, **Stan Gorkovik**, president, RIAA, **Walter Tishelsky**, president, CBS Records Group, **Harvey Schein**, Executive Vice President, Warner Communications Inc.

Coffee Break

"VideoTape & Videocassette - Compatible & Complementary?" Hardware update moderated by **Larry Foley**, Executive Director, IFA. Participants include **Kenneth Ingram**, General Vice President, Sales and Marketing, Magnavox Consumer Electronics, **Richard O'Brien**, Executive Vice President, S. JVC Corp., **Phil Slack**, Vice President, Sony Video, **Sam Gorkovik**, video Editor, Television Digest.

"Video Rights - Legal Jangle" Focus on global music and video copyright, rent, and performance rights, and video piracy, moderated by **Al Sherman**, President, Harry Fox Agency.

Participants include **Bob Crothers**, Executive Assistant to the President, American Federation of Musicians, **Dick Besser**, Director, Film Security Office, Motion Picture Association of America, **Harry Garfield**, Vice President, Universal City Studios, **Barry Manes**, Partner, Gordon Geller & Narves, **Walter Lipton**, Ruffel Stereo Music, Hamburg, **Bob Montgomery**, International Director, Mechanical Copyright Protection Society, London.

Small group demonstrations of individual and videotape recording systems, video equipment, studio workstations and video programming principles, including the **Magnavox Magnascan** (Philips MCA) videotape deck, **General of Japan** (Shure) System International **Videotalk Judson**, Sony video studio **Jon Roseman Productions**, **Ron Hays Music Image, Text & Co.**, and **Motivation**.

Video Showcase programming

Participants include **Lee Hartstone**, President, Integrity Entertainment, **Walter Thoma**, Vice President, Merchandising, **Sam Gorkovik**, **Steve Libman**, Executive Vice President, Emerald City/OTI, among others.

"Studio - An Audio/Video Marriage," views of recording and video studio developments and joint ventures, moderated by **Lisa Seebay**, Vice President, Boulder, Studios.

Participants include **Chris Stone**, president, Record Plant, **L. A. Levine Steinberg**, Vice President of Operations, Trans American Video, **Bill Martin**, **Neil Engman**, **Regard Sound**, **Kent Duncan**, President, Santa Ana, **Sam Kopper**, President, Jaffee Productions.

Lunch

Continuing demonstrations of videotape & videotape systems, video studios, video programming presentations.

Special event at 11:30 a.m. **History of the Trans American video** (shown by the Record Plant). Followed by a visit to the Videomex at the L. A. Convention Center, courtesy of the Los Angeles video Show.

Sunday, November 18

"Videotape Tape Programming Progress," focus on building the first video catalog and advice on future music industry product, moderated by **Seth Willerson**, Director of Programs, RCA Selections.

Participants include **Gary Detrol**, President, EMI Videograms, **John Luloff**, Senior Vice President, Video Tape Network, **Sam Szwarc**, Director, Entertainment Programming, Time Life Video, **Wesley Ald**, Director of Sales, Video Communications Inc.

"International Video Music Networks," highlights on the growth of video on the international scene in many music markets, moderated by **Don MacLean**, Managing Director, EMI Audio-Visual Services, London.

Participants include **John Ross-Barnard**, Home Video Manager, London, **Shigeki Hazama**, President, Pony Inc., Tokyo, **Bruce Higham**, Captain Video, London.

Coffee Break

"Future Technologies - Promise & Potential," with updates on new audio and video breakthroughs and their impact on the industry, moderated by **Roger Pryor**, General Manager, Sony Digital Audio.

Participants include **Robert Plannick**, President, Bell & Howell Video, **Mort Was**, President, M.C. Was and Associates, **Horst Henschel**, Manager, Marketing Planning & Development, GTE Consumer Electronics.

"Looking Ahead," wrap-up session moderated by **Stephen Trainor**, Billboard Tape Audio/Video Editor and Conference Chairman, with moderators of all panels participating plus **Todd Rundgren**, Utopia Video.

Farewell Brunch with award winners of Todd Rundgren Utopia Video (video of Tomita's version of 101's The Planes).

Participants

 Sam Kopper Stern Productions	 David Hensberry RCA Selections Videotapes	 Lee Hartstone Integrity Entertainment Wherehouse	 Albert Berman Harry Fox Agency	 Roger Pryor Sony Digital Audio	 Walter Tishelsky CBS Records Group	 Kenneth Ingram Magnavox	 Harvey Schein Warner Communications Inc.	 Wesley Ald Video Communications Inc.
 Andrew Kofsky The Labels Organization Inc.	 John A. Lack Warner-Lake Corp.	 Richard Blesser Motion Picture Association of America	 Todd Rundgren Artist/Entrepreneur	 David Griffiths WHET 13	 Sid Shenberg MCA Inc.	 Allard Markov Video Corp. of America	 C. Charles Smith Pickwick International	 Mort Was M.W. & Associates



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Video Takes

The non-exclusive agreement giving RCA the rights to 75 top Paramount Pictures for its videotex catalog 1 (Billboard, Nov. 3, 1979), also includes the rights to use future Paramount flicks released to the home market. The separate deal between RCA and Rank Film Distributors brings 20 top classics to the catalog, including "Henry V" and "Hamlet" with Laurence Olivier, Alfred Hitchcock's "39 Steps" and "The Lady Vanishes," "Red Shoes" and "Oud Man Out."

November videocassette releases for the Video Club of America subsidiary of Magnavox Video include "The Towering Inferno," "The Planet Of The Apes" and "The Blue Max" (Video Club of America, Box D, Madison Heights, Mich. 48071, phone 800-521-5420.)

National "free fall preview" for Showtime Entertainment joint venture of Viacom International and Teleprompter Corp. had its 450

cable operation, looking on Oct. 24-25 for its upcoming features that include "Willie Nelson At Lake Tahoe." Affiliates got a complete marketing plan with artwork, timetable and placement tips for radio, newspaper and TV Guide ads; a p.r. campaign and the innovative and effective "Tell-a-Friend" phone outreach campaign. The Showtime systems reach approximately 825,000 subscribers. October features included "encore performance" of "On Tour In Las Vegas With Roy Clark" and "The Oak Ridge Boys," and "Engelbert At The MGM Grand."

Fernseh Inc., the Video Club of Bell & Howell and Robert Bosch, will be formed under an agreement between B&H and Bosch to establish a 50-50 joint venture to develop, manufacture and market broadcast video equipment in the U.S. Bosch will acquire 50% of the B&H Bosch division, Salt Lake City-based manufacturer, which will be owned part of the venture, and the

Fernseh division of Bosch in Broadview, Ill. will merge its marketing operation in the new company. The Fernseh division of Robert Bosch GmbH, Darmstadt, West Germany, does complete manufacturing of its product line: to be sold and distributed in North America by the new venture.

Video Yesterday, Sandy Hook, Conn. is one of the first firms to issue an audio LP and videocassette release with the issuance of "This Is Your Life" Stan Laurel & Oliver Hardy from a 1954 NBC-TV show on a 30-minute VHS tape, and "Lard & Hardy On The Air," an LP on the company's Radiola label, Dave Gulin's records. The Video Yesterday catalog now offers 272 general titles and 14 X-rated films, while the Radiola division dates back to 1967. (Video Yesterday/Radiola, Box C, Sandy Hook, Conn. 06482, (800) 243-0987.)

STEPHEN TRAMMAN

ITA Home Video Outlook Cloudy

Continued from page 48
the basis for the company's strong backing for videodisk in the home video market, although videotape may well be the first product from the new ventures division just formed within the records group. After looking at in-home options for programming, competing delivery systems, technical influence on programs and current trends, CBS forecast within five to 10 years one of every two home video purchases will be a music disk.

Both Chris Pyc of Jon Roseman Productions and Ron Hayes of his own Music Image firm provided some graphic examples of two different, and equally effective approaches to the new field of video music. Pyc used innovative clips of Alice Cooper and David Bowie that provide a totally different dimension from the original audio track, and a fine clip on the boomtown Rats for the finale. Hayes who introduced his "Music Image" abstraction at the ITA seminar at Hilton Head, S.C., in April, offered some ideas to illustrate the similarity of visual music as a new and attractive form of art and entertainment. His visuals were used to enhance the synthesizer work of Larry Coryell in his recent new live, effective run-through of various types of computer-based techniques, with some highlights as well from the 42-minute "Odyssey" video music album being offered in the new Innovations catalog with 3-D "glasses" to provide that added dimension.

Consultant Ken Winslow, now affiliated with the National Video Clearinghouse, outlined the home "infotainment" information and entertainment center of the not-distant future. He traced the changes since the first Betamax challenged network tv in 1975, noting that payable is now competing favorably for Nielsen points with top network fare, and that other delivery services including Multisystem Distribution Service (MDS) and satellite services were bound to create more fragmentation of viewing. This market opportunity will see the focus on personal viewing, instead of Home-Using Tv (HUT in the trade), it will be People Using Tv who will be measured, as the experience of Warner Cable's two-way QUILT test market in Columbus, Ohio, is providing.

Digital System For Rock Hailed By Jack Douglas

By JIM MCCULLOUGH

LOS ANGELES — Ex-Aerostorm member Jack Douglas is one pop producer who believes digital recording is as exciting for the rock realm as it is for classical. He's just wrapped up Rick Duda's debut LP for Dunhill/MCA at the Record Plant recording studio here using the 3M digital recording and mastering system. The system has been at the Plant since February and Douglas' project represents one of the first all-digital, full-blown rock production.

"You would think that digital would be more suited for classical and certainly classical recordings show off digital, but it does make a difference with electric guitars and big heavy drums," he says. "This music has a lot of dynamics."

Douglas indicates that he got the taste of digital by using the system at the A&M Studios here earlier in the year when he used it for four sides of 1994's A&M album. Record Plant, A&M, Warner Bros. and Westlake Audio are the only Coast studios with the system.

"It had just come into that studio," he recalls, "and I decided to give it a try. The sound is incredible."

"When I first heard Rick's demo," he continues, "I immediately liked it and the reason I wanted to do it digitally is because I felt his music transcended the 30s to me. It's a new kind of step and the album is being released in January 1980. And digital is the sound of the 30s."

The project, however, was not without its attendant problems. But Douglas, who has produced Cheap Trick, Pat's Smith, Aerostorm and 1994, felt both he and 3M benefited. 3M had the opportunity to run some of the bugs in the system, while Douglas got his first long exposure to digital recording.

"There were some difficulties," he notes. "I probably added 35% to my total time, only because it's so early in the digital game. Those things had to

be expected. The project took six weeks where it might have normally taken four weeks."

"When you are working analog with a system you know the rate of reliability is so high that you don't have to go over and check things continually. With digital I had to listen to things two or three times for things like pops or clicks which might have been caused by error correction cards in the system that may have malfunctioned."

"Then there would be the occasional breakdown where you would have to wait two hours while the system was being maintained."

But the system, maintains Douglas, "was really put to the test with this great big rock production. 3M sent someone who practically lived with us in the studio and they made a lot of discoveries. Using this record, We both discovered things you can do and things you can't do."

Douglas didn't have the luxury of an editor for the basic tracks but he did use the 3M prototype editor for the mixing process.

"There were some problems with the editing system but I think a lot of them have been worked out. The production model was shown at last week's AES in New York," he observes.

What were the major differences working digital as opposed to analog for producer Douglas?

"It's the clarity," he states, "and the lack of noise. Everything is transparent. It makes an incredible difference. There are sections in songs that drop down from the big rock backdrop to just a vocal and it's amazing to hear that vocal with absolutely no hiss around it. It's like it's suspended in air. And the bottom end sounds so much better."

Next up for Douglas is a solo Jim Perry LP. Perry, who has recently departed Aerostorm, next up for the Record Plant 3M system is Jeff Bowen producing Bonnie Pointer for Motown 3M may also reveal the machine to the Minneapolis home base for a complete going over.

AES Cites 12 For Input To Industry

Continued from page 48

A special citation was presented to Masao Hayashi, a founder and long-time secretary of the AES Japan section for more than 20 years. It was the first international section, organized in 1953.

Also getting honorary membership were Donald Bowers, for eminence in the field and video recording, and Emil Torick, a past AES president, for eminence in the science of audio engineering.

Richard Campbell, for contributions to the engineering of intercommunication systems in high-noise environments, and technical assistance in standardization, John Pfeiffer, for introduction of developments in audio engineering, into anti-engineering relationships in the composing, recording and producing.

Also, to Walter Jung, for his publications in the subjects of audio applications of integrated circuit operational amplifiers and the analysis of distortion, Bradley Plunkett, for

contributions to audio measurements and technology.

Also, to Daniel Tabot, for the advancement of audio engineering through his writings, development and inventions. Ronald Turpin, for the application of advanced recording and multitrack audio techniques in broadcast technology, and Saul Walker, for the development of innovative controls for the recording process.

The publications award to the outstanding paper published in the Journal of the AES during the previous two years went to Barry Blesser for "Digitalization of Audio, A Comprehensive Examination Of Theory, Implementation And Current Practices" in the October 1978 issue.

Rex Horn, retired RCA Records chief engineer and a former AES president, chaired the awards ceremony. He was joined by Jack Bader, John Borkwer, Duane Cooper, Howard Durbin, Vic Gehl, Joe Joel, James Kogen, Han Tencen, John Joe Wells and Takeo Yamamoto.

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And Video Center

Studio Track

By JIM McCULLOUGH

LOS ANGELES—Chuck Magione is working on his next A&M LP at Westlake Audio. Mack Sismak's engineering, Giorgio Moroder is also producing the music for the upcoming film "American Gigolo." Harold Faltermeyer is engineering, assisted by Eric Zolner.

Joe Fatou producing C.D.s for Casablanca at Golden Sound. Paul Ring engineering Ross

engineering, and Albert Hammond working on a Scott English project with Proffer.

Walter T. "Bert" Peleman, founder and president of United Recording Corp., becomes chairman of the board of that corporation. United Western Studios, L.A., Coast Recorders, San Francisco, United Recording Electronic Industries, San Ysidro, Calif., and Labyrinth Systems, Redlands, Calif., are all companies of URC. D.F. "Bud" Morris succeeds Peleman as president of URC.

UKC Cutting Center cutting Steve Wonder's upcoming LP set with Sony digital equipment.

Rae Paul Shookley producing Australian folk singer Peter Campbell at Newworld Music. South Blue Hill, Me. E Collier recording at Heavens recording studios, Sacramento, Calif. Larry Lauman behind the console. The facility recently expanded to 24 tracks with MCI and added 24 channels of dbx.

Fred Farchetta joins the staff of Intermusic studios, Boston, Mass., as chief engineer. At Muscle Shoals sound studios, Muscle Shoals, Ala. Jimmy Johnson and David Hood producing Jackson Highway. Cooper Dodge cutting tracks at House Of Music, West Covington, N.J., with Stephen Gallas producing and Jeffery Kunkew at the board.

Ron Brown producing Robbin Thompson at Alpha Audio, Richmond, Va. The studio recently added a Linn 224 digital reverberation unit.

Joe McSherry producing the Buds for A&M at Variable Recording Co., Fremont, Pa. EMI America's Beatles recently performed a live radio concert from 5th Floor Recording Studios over WBBN FM. Gary Platt engineering. A&B producing Gipsy at Queen Village recording studios, Philadelphia.

Al Record Plant, Sausalito, Calif., Johnny Sandlin producing tracks for BSO. Tom Flyte engineering, while Craig Lynn produces Rodney Crowell for Warner Bros. Red Seagames becomes manager of Sassa Recording Studios, Gainesville, Okla.

Activity at Ardent, Memphis. Bill Mann producing ZZ Top for Warner Bros. Terry Manning engineering. Ralph Murphy producing Larry Rappaport for Mercury. John Hampton and Joe Hardy of the board. Alan James producing the Bar-Kays for Mercury. William Brown and Robert Jackson engineering, and Joe Porter producing Ace Fehner for Capricorn.

Larry Wallace named chief production engineer for Jim Hodge. Buffalo Sound Studios, Ft. Worth. He served last years as chief engineer of Audiotape Sound in Dallas. Karen Tabin recording at Atlanta's Web IV Studios, Stone Buckingham producing with Ed Sazy engineering for Arista.

Producer Eddie Korb and Little David Williams at Nashville's Friends Studios, with Tom Pick and Ray Shookley sharing technical duties on a session for Snappy Dog Productions. Ronnie McDowell and producer Buddy Killen at Nashville's Sunlightshop joining leading touches on an Epic single.

Al Jack Clement, Nashville. Edie Michell recording with Charlie Talbot at the board. Jose Fernandez producing Phil Segal and Michael Some of Rebecca Probert's producing the Smashers; and Bob Montgomery producing Sassa Alanson for Elektra. Billy Sherrill and Harold Lee engineering.

JIM McCULLOUGH

N.Y. Firm Maps Nigerian Studio

NEW YORK Superlun View here has been commissioned to design a major recording studio and pressing plant complex, located outside of Nigeria's largest city and capital, Lagos. The venture is being directed by former Manhattan Borough president Percy Sutton in conjunction with the Nigerian government.

The ground-up complex will include executive offices, employee and artist lodgings, a pressing plant, an employee cafeteria and an elevated walkway which will connect the plant with a Superlun View designed 24-track recording studio.

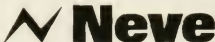
A highly specialized equipment package, including 16 automated presses, is being prepared by Ham Brothers of Audioteknetics and will include computerized consoles.

The Neve Sound is now playing at

THE HIT FACTORY

New York City

NECAM is taking over New York! The Hit Factory is joining the exclusive club of New York NECAM studios, featuring the incomparable Neve Computer Assisted Mixing system installed on their Neve Model 8068 36 in/32 track console. No other mixdown automation system can even approach NECAM's operational capabilities and the tremendous aid it offers engineers, producers and artists. Ed Germano's Hit Factory is one quality and state-of-the-art conscious studio where Neve/NECAM makes the difference. Thank you Ed, and best wishes.



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Billboard

VIDEOCASSETTE TOP 40

Billboard Debuts Industry's First-Ever Videocassette Top 40 Chart.

Kick-off of this new innovative chart feature will be in Billboard's November 17, 1979 issue (On sale November 12). The First Videocassette Top 40 Chart. Watch for it in the Tapal.

Audio/Video action leads the way in the industry's first-ever Videocassette Top 40 Chart. As the industry grows and research dictates, the chart will likewise be expanded to reflect that growth and to report the dynamics of this segment of the industry that means extra business/profits to the retailing outlets, subdistributors, distributors and manufacturers.



Tape Man—Angela Hudson, receptionist for the Little Mountain Sound Co. recording studios, Vancouver, British Columbia, hugs assistant engineer Mike Fraser after a long day in the control room. According to Fraser, he frequently "gets wrapped up in his work."

Barry Perkins at the console.

Ariston Sound Recorders, now part of Ramco, had an opening party Oct. 26 for the refurbished facility. Ariston now operates two fully equipped studios with studio C featuring an automated MCI 356 console for 48 track work, and studio B a 32 channel console.

Danny Seragheian and David "Hew" Woloski producing Tom Jans for Infinity at Group IV. At the Pacific Music House, Spencer Proffer producing "Kathy & The Palace for Polydor. Other activity there sees Larry Brown producing the second Buckley album for Polydor with Ron Price as well as Brown mixing Paradise Express for Fantasy, produced by Herb Zimmerman and Phil Jones. Jeff Lahee co-producing with Jesse Colin Young for Elektra. Asylum with Lewis Mark

Muscle Shoals Installs a Neve

MUSCLE SHOALS, Ala.—Muscle Shoals Sound Studios here has revamped its studio B with the addition of a new Neve 8068 console containing 44 inputs and 44 out. The new Neve control board is the sister board to the new Neve 8068 in studio A.

The new Neve board took a total of 175 hours to install under the supervision of Neve engineers. Resident producer Barry Beckett, one of the four studio owners, is busy producing British singer David Wilby in the newly-remodeled studio B.

Richmond's Alpha Completes Chances

RICHMOND, Va.—Alpha Audio here has completed acoustical refurbishment of its studio 1.

The new construction, according to Eric W. Johnson, general manager, is specifically designed for orchestra recording, choral work, film scoring and other music where live and reverberant acoustics are required.

The orchestra shell occupies approximately one third of the 2,200 square feet of the music studio, originally placed in operation during 1971.

Soul Sauce

Wonderful Party Plugs New Album

By PAUL GREEN

LOS ANGELES Steve Wonder threw a listening party Oct. 26 in the backyard of his home in Malibu, Calif., for upwards of 500 persons, including such stars as Gloria Gaynor and LeVar Burton, to plug his new album, "Journey Through The Secret Life Of Plants."

In keeping with the "journey" aspect of the new LP, guests were ushered through six giant tents in hard different sides of the album. In the last tent everybody dined on the feast of Africa, Indian, Middle Eastern, Oriental and American foods. Guests gave the singer-composer a standing ovation when he entered late in the evening.

The Spinners recently retained with producer Tom Bell to do two songs for his upcoming film score to "The Fish That Saved Pittsburgh." The group sings "Do It Cause No One Does It Better," a midtempo tune which may be a single, and "Jesus Walk With Me," a spiritual song it performs oncamera with a church choir.

The latter song will be used in a church scene opposite Meddowdark Lemon, where Pervis Jackson, the Spinner with the deep bass voice, plays a man of the cloth named Pervis Smith.

James Brown, whose new album title "The Original Disco Man" is his own best introduction, was baptized at St. Peter's Baptist Church in Wilmington, N.C., Oct. 21 by the Rev. A.A. Bush Jr. We hear that it was a private ceremony, with about 100 of Brown's friends in attendance.

Island and Warner Bros. Records are taking the basic concept of the album cover of Bob Marley's "Survival," expanding it, and making it available to black studies programs in schools across the country. The poster features flags of the free African states, plus pertinent information about these nations, including population, date of independence, birth of state, political system, former colonial power, religion and resources.

The poster graphics also include a picture of Marley, a map of the African continent and a quote from the song "Africa Unite." The poster, which does double duty as a merchandising item, was designed by the WB art staff, with assistance from Kwaku E. Lynn of U.C.L.A.'s Afro-American Studies Dept. It is available now through WB's merchandising department.

Look for those red-hot Commodores to lead NBC's "Midnight Special" in the late-night hours of Friday (9).

Blues great Albert Hunter will be featured in a live-partnership series, "Blues at Albert Hunter's," which begins filming next year at locations throughout the U.S. and Canada.

The project is being coproduced by Carolyn Pfeiffer, head of the motion picture division of Alive Enterprises, and Mark Shivas, creative director of the newly-formed Southern Pictures, based in London.

Joan Williams is Bill Sbr's new columnist who can help your health problems.

Billboard Hot 100 Singles

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	10	1	LADIES NIGHT—Paul & The Gang (MCA)	Ladies Night—Paul & The Gang (MCA)	34	30	8	DOIN' THE DOG—Cameo (Capitol)	Doin' The Dog—Cameo (Capitol)	79	3	1	PURE FIRE—Sade (A&M)	Pure Fire—Sade (A&M)
2	3	6	STILL—Compton's (A&M)	Still—Compton's (A&M)	42	6	2	POWER LANGUAGE—Smokey Robinson (A&M)	Power Language—Smokey Robinson (A&M)	70	67	5	BE EVER WONDERFUL—Bobby Brown (A&M)	Be Ever Wonderful—Bobby Brown (A&M)
3	12	12	KNEE DEEP—Frankie (A&M)	Knee Deep—Frankie (A&M)	46	5	1	STRANGER—Lover (A&M)	Stranger—Lover (A&M)	71	52	10	IT'S A DISCO WACHT—The Jive Bombers (A&M)	It's A Disco Wacht—The Jive Bombers (A&M)
4	11	11	CRUISIN'—Sade (A&M)	Cruisin'—Sade (A&M)	43	6	1	I FOUND LOVE—Beverly Hills (A&M)	I Found Love—Beverly Hills (A&M)	72	53	10	LOVE ON YOUR MIND—Cash Flow (A&M)	Love On Your Mind—Cash Flow (A&M)
5	7	8	I WANNA BE YOUR LOVER—Phyllis (A&M)	I Wanna Be Your Lover—Phyllis (A&M)	38	37	8	DOIN' ME SHE'S—Smokey Robinson (A&M)	Doin' Me She's—Smokey Robinson (A&M)	73	80	3	FOR YOU—Paul Brown (A&M)	For You—Paul Brown (A&M)
6	15	5	YOU LOVE WHAT YOU FEEL—Paul Brown (A&M)	You Love What You Feel—Paul Brown (A&M)	39	38	7	REMEMBER YOU ARE—The Family Stone (A&M)	Remember You Are—The Family Stone (A&M)	84	2	6	BE WITH ME—James Brown (A&M)	Be With Me—James Brown (A&M)
7	9	1	I JUST CAN'T CONTROL—Mickey Spivey (A&M)	I Just Can't Control—Mickey Spivey (A&M)	50	7	1	I DON'T WANT TO BE A FREEDOM FIGHTER—The Jive Bombers (A&M)	I Don't Want To Be A Freedom Fighter—The Jive Bombers (A&M)	85	2	6	BREATHIN' THE FURN—Laurie (A&M)	Breathin' The Furn—Laurie (A&M)
8	15	6	ROSE—Sade (A&M)	Rose—Sade (A&M)	48	6	1	MELLOW, MELLOW—Laurie (A&M)	Mellow, Mellow—Laurie (A&M)	86	2	6	NOBODY KNOWS—Laurie (A&M)	Nobody Knows—Laurie (A&M)
9	16	5	DO YOU STOP IT, YOU GET ENOUGH—Sade (A&M)	Do You Stop It, You Get Enough—Sade (A&M)	58	3	1	ROLLER SKATIN'—Marty (A&M)	Roller Skatin'—Marty (A&M)	87	2	6	I WANT YOU FOR MYSELF—James Brown (A&M)	I Want You For Myself—James Brown (A&M)
10	13	10	BREAK MY HEART—Sade (A&M)	Break My Heart—Sade (A&M)	44	6	1	LOVE HOT ME LOVE—Sade (A&M)	Love Hot Me Love—Sade (A&M)	88	2	6	HAVEN'T YOU HEARD—Paul Brown (A&M)	Haven't You Heard—Paul Brown (A&M)
11	19	1	I DO LOVE YOU—Sade (A&M)	I Do Love You—Sade (A&M)	64	2	1	LOVE GUN—Rick James (A&M)	Love Gun—Rick James (A&M)	89	3	3	BUSSELL—Sade (A&M)	BusSELL—Sade (A&M)
12	16	6	I CALL YOUR NAME—Sade (A&M)	I Call Your Name—Sade (A&M)	66	2	1	SEND ONE LOVE—Sade (A&M)	Send One Love—Sade (A&M)	90	2	6	IT'S MY HOUSE—Sade (A&M)	It's My House—Sade (A&M)
13	17	9	DO YOU LET GO—Sade (A&M)	Do You Let Go—Sade (A&M)	67	2	1	ROCK WITH YOU—Michael Jackson (A&M)	Rock With You—Michael Jackson (A&M)	91	2	6	PULL MY STRINGS—Laurie (A&M)	Pull My Strings—Laurie (A&M)
14	18	10	HAPPY DELIGHT—Sade (A&M)	Happy Delight—Sade (A&M)	47	6	1	LOVE FOR LOVE—Laurie (A&M)	Love For Love—Laurie (A&M)	92	2	6	I JUST WANNA—Laurie (A&M)	I Just Wanna—Laurie (A&M)
15	13	12	SO GOOD, SO RIGHT—Sade (A&M)	So Good, So Right—Sade (A&M)	48	6	1	WEAR IT OUT—Sade (A&M)	Wear It Out—Sade (A&M)	93	2	6	LET'S DANCE—Laurie (A&M)	Let's Dance—Laurie (A&M)
16	24	1	MOVE YOUR BOOTIE—Sade (A&M)	Move Your Bootie—Sade (A&M)	57	5	1	CONCENTRATION—Laurie (A&M)	Concentration—Laurie (A&M)	94	2	6	RIGHT OR WRONG—Laurie (A&M)	Right Or Wrong—Laurie (A&M)
17	14	13	TO THE LOVE—Sade (A&M)	To The Love—Sade (A&M)	60	4	1	JUST A TOUCH OF LOVE—Sade (A&M)	Just A Touch Of Love—Sade (A&M)	95	2	6	I WANT YOU—Laurie (A&M)	I Want You—Laurie (A&M)
18	20	1	I JUST WANT TO BE—Sade (A&M)	I Just Want To Be—Sade (A&M)	52	5	1	DON'T DROPPY MY LOVE—Sade (A&M)	Don't Droppy My Love—Sade (A&M)	96	2	6	WALKING ON SUNSHINE—Laurie (A&M)	Walking On Sunshine—Laurie (A&M)
19	12	10	YOU GET ME HOT—Sade (A&M)	You Get Me Hot—Sade (A&M)	62	4	1	LOVE ME—Sade (A&M)	Love Me—Sade (A&M)	97	2	6	BOOGIE DOWN—Sade (A&M)	Boogie Down—Sade (A&M)
20	29	4	OGG TRIPPING OUT—Sade (A&M)	Ogg Tripping Out—Sade (A&M)	54	4	1	WHILE WE STILL HAVE TIME—Sade (A&M)	While We Still Have Time—Sade (A&M)	98	2	6	MOVE ON UP—Laurie (A&M)	Move On Up—Laurie (A&M)
21	21	11	OH MY LOVE—Sade (A&M)	Oh My Love—Sade (A&M)	65	3	1	SPARKLE—Sade (A&M)	Sparkle—Sade (A&M)	99	2	6	ROCK AROUND SLOWLY—Sade (A&M)	Rock Around Slowly—Sade (A&M)
22	22	9	ABBRACADO—Sade (A&M)	Abbracado—Sade (A&M)	56	3	1	HIGH PRESSURE—Sade (A&M)	High Pressure—Sade (A&M)	100	2	6	MISS THING—Sade (A&M)	Miss Thing—Sade (A&M)
23	31	5	IN THE STONE—Laurie (A&M)	In The Stone—Laurie (A&M)	57	5	1	MY FLAME—Sade (A&M)	My Flame—Sade (A&M)	101	2	6	FIRECRACKER—Sade (A&M)	Firecracker—Sade (A&M)
24	34	6	GLIDE—Sade (A&M)	Glide—Sade (A&M)	58	4	1	LOVE AND TRUTH—Sade (A&M)	Love And Truth—Sade (A&M)	102	2	6	I WANNA TASTE YOUR LOVE—Sade (A&M)	I Wanna Taste Your Love—Sade (A&M)
25	32	5	A SONG FOR FORTH—Sade (A&M)	A Song For FORTH—Sade (A&M)	69	4	1	YOUR LOVE—Sade (A&M)	Your Love—Sade (A&M)	103	2	6	FOUND A CURE—Sade (A&M)	Found A Cure—Sade (A&M)
26	27	11	MORE THAN ONE WAY TO LOVE A WOMAN—Sade (A&M)	More Than One Way To Love A Woman—Sade (A&M)	70	3	1	DEAR MY LOVE—Sade (A&M)	Dear My Love—Sade (A&M)	104	2	6	LET ME KNOW—Sade (A&M)	Let Me Know—Sade (A&M)
27	33	5	NEVER CAN FIND A WAY (HOT LOVE)—Sade (A&M)	Never Can Find A Way (Hot Love)—Sade (A&M)	63	4	1	I ONLY HAVE EYES FOR YOU—Sade (A&M)	I Only Have Eyes For You—Sade (A&M)	105	2	6	IS IT LOVE AFTER—Sade (A&M)	Is It Love After—Sade (A&M)
28	36	6	YOUR SOMETHING—Sade (A&M)	Your Something—Sade (A&M)	74	2	1	NO MORE TEARS—Sade (A&M)	No More Tears—Sade (A&M)	106	2	6	SUMMER LOVE—Sade (A&M)	Summer Love—Sade (A&M)
29	35	7	KING TING—Sade (A&M)	King Ting—Sade (A&M)	75	3	1	PEANUT BUTTER—Sade (A&M)	Peanut Butter—Sade (A&M)	107	2	6	SALE ON—Sade (A&M)	Sale On—Sade (A&M)
30	40	7	BETCH DON'T KNOW—Sade (A&M)	Betch Don't Know—Sade (A&M)	76	3	1	SHAKEDOWN—Sade (A&M)	Shakedown—Sade (A&M)	108	2	6	CLOSER—Sade (A&M)	Closer—Sade (A&M)
31	33	5	MY FORGIVENESS—Sade (A&M)	My Forgiveness—Sade (A&M)	77	3	1	HOW HIGH—Sade (A&M)	How High—Sade (A&M)	109	2	6	STREET LIFE—Sade (A&M)	Street Life—Sade (A&M)

'PERFECT CASTING' FOR MOVIE

Tag Milder's 'Rose' Brilliant

"THE ROSE"—a film starring Bette Midler, Alan Bates, Frederic Forrest, A 20th Century-Fox release. Producers: Marvin Worth, Aaron Russo. Director: Mark Rydell. Music Supervisor: Paul A. Rothchild. **L.O.S. ANGELS** While "The Rose" is a hot soup and melodramatic in parts, a brilliant performance by Bette Midler as a self-destructive hard-rock superstar, who she should establish her as a front-running Oscar contender, in much the same way that Barbra Streisand's depiction of Fanny Brice (1948's "Funny Girl") and Diana Ross' portrayal of Billie Holiday (1972's "Lady Sings The Blues") made those singers instant movie stars on their first films.

Midler is perfect casting for the part, for she, like the character she plays, conveys a child-like innocence and vulnerability under a brash, bawdy exterior.

The central relationship is between the Rose and her manager (and one-time lover) Rudge, played by Alan Bates. The story most often has the manager assuming the role of a merciless, ruthless ogre, with the Rose as his helpless, dependent charge.

Indeed, the movie is a succession of cruel blows and dashed hopes. It would have made a more complete and multi-dimensional study if it had also shown some career highs, if only through flashbacks.

The story's seaminess is relieved intermittently with some salty, flip remarks by the Rose (which draw on Midler's talent at the barbed one-liner). And there is some welcome comic relief when the Rose visits a transvestite club and bars it up with drag queens playing herself, Streisand and Ross (replayed by disco star Sylvester).

There are also many poignant moments. When the Rose, in a teary, drunken stupor on an airplane learns, "I don't know where I am, all these clouds look alike." Before a concert when the crowd is cheering wildly and the Rose is alone in a darkened dressing room desperately trying to summon up the strength to go on. When a love interest tells her, with a mixture of sympathy and disgust, "Your life is like a grenade range."

While the standard "any similarity to persons living or dead is purely coincidental" disclaimer appears at the end of the movie, it is clear that Janis Joplin was the principal inspiration. The production notes even describe the Rose as "the most successful female rock star of the late '60s," which leaves little doubt.



Impressive Debut: Bette Midler tears into a rock number as the Rose, her first major film role.

confident female rock star of the late '60s," which leaves little doubt.

The film's coproducer, Aaron Russo (until recently Midler's manager) produced concerts for Joplin,

among others, a decade ago. And the music arranger and supervisor, Paul A. Rothchild, produced Joplin's first album, "Pearl."

The music in the film and on the Atlantic soundtrack mixes five new songs with eight previously existing tunes, most of the hard rock or blues. Standouts include Jerry Ragaway and George Weiss' "Stay With Me" (the finale), Sammy Hagar and John Carter's "Keep On Rockin'," Bob Seger's "I'm Down Below," Tony Johnson's "Midnight In Memphis" and the Atlantic rock classic "When A Man Loves A Woman."

The concert filming was done at three Southern California locations, with authentic lighting by Chip Monck and stereo sound by Dolby. The Rose arrives at the final show in a dramatic, helicopter swoop, reminiscent of the concert scene in "A Star Is Born," another recent film which exposed the underlife of the industry.

PAUL GREEN

Tie With MTM Elevates Reno/Metz To No. 1 spot

NEW YORK Reno/Metz Inc. claims it's become the largest international representative of television music, for first-run shows currently on the networks as a result of a deal with MTM Enterprises.

Reno/Metz Inc. already represents Spelling/Goldberg Productions and Aaron Spelling Productions' group of shows including "Love Boat," "Vegas," "Hart To Hart," "Fantasy Island," "Charlie's Angels" and "Family," among others.

The MTM arrangement, made by Bob Reno and Steve Metz with Mel Blumenthal, vice president of business affairs for MTM, includes music heard on such programs as "WKRP in Cincinnati," "Lou Grant," "White Shadow," "Parnis" and "The Law Resort."

According to Metz, both deals in addition to foreign administration Metz says two recordings have resulted from the Spelling association, a Jack Jones (Polygram) U.K. record-

ing of "Love Boat" and a recording of the theme from "Charlie's Angels" in Australia.

Rook Heads Up Apple Juice Co.

LOS ANGELES Apple Juice Productions, a complete entertainment complex, has been formed here and will incorporate the following divisions: record production and distribution, television and motion picture production, publishing, advertising and public relations.

Principals involved in Apple Juice include Bob Rook, president, James L. Hanold, vice president, marketing, Theodore Toney, vice president, production; Randy Wood, international creative consultant, Gerry Popper, vice president, advertising and promotion, and Hiroko Sogawa, director of Asian affairs.

The first project from the company is the soundtrack from the film "Disco Godfather."



My dream was to create the restaurant of the Eighties, so Reverse had to be different. First and foremost, I want to serve good food at reasonable prices. Next, by establishing hours from 11:30 A.M. to 6 A.M., it's possible to reach many people with diverse life styles. I've provided a fresh, elegant environment and, having envisioned live entertainment, added yet another aspect: cabaret. Finally, it's all brought together with service, a very special part of what Reverse is about.

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SWEEPSTAKES BY POLYGRAM

• Continued from page 50

mailing to more than 15,000 retailers was started last week, with store owners and managers given an opportunity to enter a drawing for a Harman Kardon-Altec Lansing system, just for returning a card requesting a Sweepstakes display kit.

Also, Polygram has implemented the Sweepstakes with a retail display competition for the Holiday Season, including videodisk players in four separate regional contests.

Top consumer prize in the contest will include Harman Kardon Citation series components, including tuner, pre-amplifier, amplifier and straight-line turntable, all in a professional rack mount, a pair of Altec Lansing Model L4 speakers, the Station 881S cartridge, and a record library.

Three second prizes and five third prizes will also consist of Harman Kardon-Altec Lansing Station systems. There will also be 200 fourth prizes of the new Permatrac record preservative kit from Stanton Mag-

NAME TROUBLE

Al Hudson Act Seeks To Solve Confusion As the "One Way"

By PAUL GREIN

LOS ANGELES—First it was Al Hudson & the Soul Partners. Now it's One Way featuring Al Hudson. And eventually the seven-member MCA act will be known as just One Way.

The name change was necessary because the confusion which has to arise around the veteran group according to its manager, Al Perkins.

"When we started out Al was our only lead vocalist," he explains, "but now we have five lead singers, including two girls. The label can't very well say Al Hudson & the Soul Partners when there's a female singer."

More confusion has arisen in that the group's "You Can Do It" single has been out for eight months, going halfway up the soul chart in the spring for ABC and then going halfway up again in the fall after MCA's takeover of the label.

HITS OFF-BROADWAY

Wisner Involved, Still Producing

By IRV LICHMAN

NEW YORK—"I try a theatre project every year or so now, and the record business helps my habit."

The music man speaking is Jimmy Wisner, coproducer (with John Adams Vascaro) of the current Off-Broadway hit revue, "Scrambled Feat," who is currently involved in a number of varied recording projects.

The one-time head of Columbia Records' urban activities (in the late '60s), Wisner's track record as a producer/arranger is highlighted by a spectacular showing in 1967, when during November of that year seven records were started on the Billboard charts featuring Wisner arrangements. Some of the acts represented then were Spanky & Our Gang, Miriam Makeba, Tommy James and Jerry Butler.

This year, Wisner's production of Paul Evans' "Hello, This Is Joanie" on the Spring label hit here and did even better on the international market.

At the moment Wisner is producing a new act for Infinity, Come To Papa, featuring a Chinese lead singer, Rolly Hu, at the Minit Store, and in White Plains, N.Y. He and writer Irwin Levine are producing

High Inergy Group Involved In A Suit

LOS ANGELES—Gwen Gordy Fazio, also known as Gwen Gordy Lupper, doing business as Old Brooming Road and Gwen Glenn Enterprises, and a group of defendants are being sued in Superior Court by Rudolph Wolz, who claims they violated a prior management pact he had with the group now known as High Inergy.

The plaintiff claims he signed a pact with defendants Eugene and Hattie Mitchell and group members Barbara and Vanessa Mitchell and Linda Howard and Michelle Martin also known as Michelle Rumph in August 1976, when the group members were under age and Mattie and Eugene Mitchell as parents consented to the pact. The hinder, he claims, was later approved for the minors, by Superior Court.

Wolz asks for an accounting of earnings, and damages as determined by the court.

Yet the version of the title which is on the new album, "One Way featuring Al Hudson," is different from the version that graced its third and final ABC album, "Happy Feet."

The new treatment is identical to the MCA 12-inch disc version of the album, while the version on the last LP was the same as the shorter seven-inch single.

The group, which has racked up seven solid chart singles over the past three years without ever breaking into the big leagues, is one of the few American black acts outside of the superstars (Earth, Wind & Fire, Commodores) to do well overseas. The group has had hits in England, Belgium, Holland and Germany.

According to Perkins, who has managed the group since it signed with ABC in September 1976, it has not yet signed directly with MCA, it

is still working out of time from an ABC pact. The group had a couple of singles on Atlantic before landing the ABC deal.

Perkins adds that he wanted to change the name of the act a year ago but ran into resistance from ABC "It would have been much simpler then," he says. "We wouldn't have this confusion now; we'd have had it then, but it wouldn't have made much difference because we didn't have any records out there anyway."

The act, booked by Norby Walters in New York, also includes Kevin McCord and Dave Rotherston, fellow lead singers who joined the group after it was formed in 1968.

The group is rounded out by Alicia Myers and Brenda Wiley, lead singers who joined on the last album, plus Leroy Hyler and Gregg Greig.

2 LPs Irritate Gibbs; He Sues

LOS ANGELES—Terry Gibbs has filed suit in Superior Court here, charging a group of defendants released two albums in which some of his performances were misappropriated.

The suit by the vibraphonist lists as defendants Federal Record Distribution, Lighthouse Partnership Investments, Northern Voices Ltd. Calliope Records, Dade Records and Byron H. Lasky, and Mori DeGroot, proprietor of Record Investors; Jack Levy, president of Festival, and Heyward Collins and Rick Donovan, president and vice president, respectively, of Calliope.

Gibbs is seeking to enjoin the defendants from continuing to sell two albums, titled "Sessions Live," in which he is featured with musicians like Pete Jolly and Red Norvo.

The plaintiff alleges that ABC Records, Victor Lasky and Jimmy Baker had no right to turn over his recorded performances to the defendants. He seeks \$1 million general damages and \$5 million exemplary damages.

IRS Seizes Harlem Apollo Theatre

NEW YORK—Harlem's famous Apollo Theatre has been seized by the Internal Revenue Service for failure to pay payroll taxes in the second quarter of 1978 and 1979. John Anderson of the IRS says "the amount due at the present time is five figures." The management of the padlocked theatre, referred to by the IRS as the 253 W. 125 St. Realty Corp., was contacted several times by the IRS to cancel the alleged debt. No agreement was forthcoming, the IRS reports.

"We still hope someone will not want to play at the Apollo. If not, the 1,600-seat concert hall will be placed on auction. No date for such

action has been set.

Just two days before, the Apollo had been the site of a performance by Bob Marley. He played four days there and the two weekends before performed-Funkadelic had appeared.

Williams Label To Gillette-Madison

NEW YORK The Gillette-Madison Co., national marketing company based in Gillette, N.J., is handling singer Joe Williams' new label, Personal Choice.

Under the "Jazz Cats '79," contains material cut by Williams, Carmen McRae, Cat Anderson, Thad Jones and Claude Bolling at MIDEEM last January. The two-record set links at \$9.98.

The new jazz line handled by Gillette-Madison Co. is Lionel Hampton's Who's Who In Jazz. In addition, the company markets such specialty items as Dyno Polka, Steve Brodsky's Thunderbolt, Label and Gateway, featuring dance instruction, sound effects, a how-to series and a children's line.

Billboard

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Week	Rank	Artist	Album	Label	Week	Rank	Artist	Album	Label
1	1	THE WALL	Music	Atlantic	1	1	MARATHON	Marathon	Atlantic
2	11	THE WALL	Music	Atlantic	2	11	MARATHON	Marathon	Atlantic
3	1	UNCLE JAMMIE	Uncle Jammie	Atlantic	3	1	MARATHON	Marathon	Atlantic
4	1	UNCLE JAMMIE	Uncle Jammie	Atlantic	4	1	MARATHON	Marathon	Atlantic
5	1	UNCLE JAMMIE	Uncle Jammie	Atlantic	5	1	MARATHON	Marathon	Atlantic
6	1	UNCLE JAMMIE	Uncle Jammie	Atlantic	6	1	MARATHON	Marathon	Atlantic
7	1	UNCLE JAMMIE	Uncle Jammie	Atlantic	7	1	MARATHON	Marathon	Atlantic
8	1	UNCLE JAMMIE	Uncle Jammie	Atlantic	8	1	MARATHON	Marathon	Atlantic
9	1	UNCLE JAMMIE	Uncle Jammie	Atlantic	9	1	MARATHON	Marathon	Atlantic
10	1	UNCLE JAMMIE	Uncle Jammie	Atlantic	10	1	MARATHON	Marathon	Atlantic
11	1	UNCLE JAMMIE	Uncle Jammie	Atlantic	11	1	MARATHON	Marathon	Atlantic
12	1	UNCLE JAMMIE	Uncle Jammie	Atlantic	12	1	MARATHON	Marathon	Atlantic
13	1	UNCLE JAMMIE	Uncle Jammie	Atlantic	13	1	MARATHON	Marathon	Atlantic
14	1	UNCLE JAMMIE	Uncle Jammie	Atlantic	14	1	MARATHON	Marathon	Atlantic
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69	1	UNCLE JAMMIE	Uncle Jammie	Atlantic	69	1	MARATHON	Marathon	Atlantic
70	1	UNCLE JAMMIE	Uncle Jammie	Atlantic	70	1	MARATHON	Marathon	Atlantic

Disco

2 Rock Dance Clubs Mark New S.F. Era

Continued from page 14

at the door Sunday through Thursday, \$4 advance and \$5 at the door on weekends.

Sanford is converting his show room into "a nice, old-fashioned rock and roll club" that will accommodate about 400 people who can dance on two floors, one of which is the 12 by 20 showroom stage, and the other a 14 by 25 area that was formerly the middle seating section in the three-tiered room.

Retention of the stage in the room will give Sanford the option of using the room as a showcase for aspiring

local rock and new wave acts. He expected a November 1 opening.

Sanford will use much of the stage lighting that was used for the live acts to provide clear pools of light on the dance floor and will also use a catalog of 3,500 discs of rock shows and concert to supply visual effects on the side walls.

Principal jock is Phil Poppe, who will mix '60s and '80s rock with new wave. The system uses Technics turntables, Tascam mixing board, Cerwin-Vega amps and Sound Craftsman mixer.

(Continued on page 60)

14 SPINNERS GET TOGETHER

Philadelphia DJs Form New Pool

PHILADELPHIA—A new record pool, the Philadelphia Organization Of Professional Spinners has been formed here by 14 of the area's leading disc deejays.

The new pool, spearheaded by Bob Pantano, deejay at WCAU 13 and spinner at the Mansion and Valentino's discotheques, is structured on "professionalism and selectivity." The group, a breakaway faction from another local pool, is making no attempt to solicit new members. As Pantano puts it, "We know who the professionals are in the area and we will invite them to become members only after we are satisfied that they are willing to meet and maintain the professional goals we have established for ourselves."

Continues Pantano: "We have no interest in establishing a big pool, but we are interested in an outstanding pool which features the cream of the spinning crop in this area."

In addition to working with top club spinners, the new group will also consider selected applications from radio deejays, whose stations program disco product.

Charter members include Hal Weinberg, head of the Purple Haze and Blue Velvet mobile entertainment systems; Wayne Gelfman, spinner at the Catacombs; Billy Kennedy, Second Story and Sundance; Carmen Natano, Somewhere Else and Discovery; Michael Gormley, the Library and Cherries; Eric Marconi, La Dolce Vita; Steve Martorano, Valentino's and the Mansion; Bill Singer, Elan; Renee Kane, Resorts International; Frank Cramer, Club Tomorrow and Valentino's; Laurence Lavon Bell, Kim Craves, and Ed Gifford, Second Story and Discovery; Michael Cavallone, DCA Club and Equus; and Pantano.

The pool which has already received recognition from the labels which will service it with product, does not consider itself to be in competition with any other pool in the area. There are at least two others,

the Phoenix Record Pool and Team 1 experience.

The pool also considers itself to be more than just another center for the serving of promotional disc records. It has structured weekly meetings at the Library discotheque and members are being urged to share work experiences, discuss problems of mutual interest and help rate new record releases.

The new pool is also soliciting affiliated memberships from other professionals in the discotheque industry who feel they can offer valuable creative input.

Already affiliated are Fern Johnson, program director, WDAS-FM, Roy Perry, program director, WCAU 13, Joe Lott and Lenny Balk, Impact Power Play record rating publications.

Pantano states that efforts will be made to attract key record retailers in the area to affiliate memberships. He feels that affiliation by retailers could be important in approximating the selling appeal of records they play, while the retailer in turn will learn first-hand what records are popular in the clubs and on radio.

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Disco Mix

by BARRY LEIDER

NEW YORK—Come Change is a group composed of three talented ladies who, on their first album, are receiving strong response from deejays. The 12 inch 33 $\frac{1}{2}$ r.p.m. of "All Night Man" and "Straight From The Heart" which is available only to deejays, is included on the LP also titled "Loose Change."

"All Night Man," which was previously recorded by another artist but never released, should become a classic as lead vocalist Donna Beebe sends a gospel-like feeling on this 7:27 minute disk. This is one of the few current tunes in which the audience reaction is mostly to the vocal as opposed to the rhythmic tracks. The crowd seems to ride the crest of the artist's voice whenever the refrain "all night man" is heard.

When the break finally appears, it is only a reprieve until the group returns to the "Straight From The Heart" in a subtly different way as movement lends a midtempo lounge beat. "Love Is Just A Heartbeat Away" is light and breezy for its 5:55 minute length. "Baby" which was co-written by the Rabbitts and Tom Moulton, producer of the album, is catchy, moving and has feelings reminiscent of Johnny Bristol's "Hang On In There Baby."

For a change of pace, deejays are beginning to cut, titled "House Girl" by Lee and Dina. That's Me! Moulton has utilized the arrangements of John Davis and Tom Robinson on these cuts as well as the Joe Renardo string and horn section and Larry Washington and Jerry Walker on percussion.

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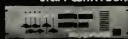
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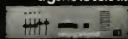
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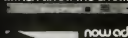
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Disco

Dancing Marathon Staged In France

PARIS—A 72-hour disco dancing marathon, believed to be the first officially staged in Europe, is planned for a hall in suburban Montreuil, with a trip to the U.S. as first prize.

The three-day event, with music mainly by leading French disco bands, is expected to attract more than 100 couples who will be allowed the usual hourly "pauses," but not for rest or sleep.

Non-stop dance contests were popular in Paris in the 1930s but were eventually stopped by police because they were considered dangerous to the health of the competitors.

New S.F. Era

● Continued from page 5

In contrast to the old setup where disco and showroom customers came in through the front entrance and showroom patrons were allowed free access to the disco, Sanford says the Back DOR will operate as "a totally separate club, with its own entrance from Barfot Alley, off Broadway."

Aside from the growing appeal of new wave dancing, Sanford says his main motivation in converting his live music room was that "I am fed up with the attitudes of the agencies and the managers. There is no loyalty in the live music business. The agents all want, want, want but no one gives. The performer is not the problem—I don't think the performers ever hear about half the offers that are made."

ATLANTA

- 11 **MOVE ON UP, UP, UP DESTINATION: THE MEAN**
 [RECEIVED-Distribution: Unknown] (P, 12)
- 12 **FIRST-AT-3000-Even** [Antonia (P, 12) (12)]
- 13 **COME TO ME-ALL-Red-Just-In-Principle (12)**
 [DOWNSIDE-12-Even] (P, 12) (12)
- 14 **SHOOTING-See** [Antonia (P, 12) (12)]
- 15 **POINT STOP-TO THE LINE GET ENOUGH-Model**
 [Antonia-12] (12)
- 16 **POP MUSIC-See** [12] (12)
- 17 **BACKSTREET-First Meeting** [Warner HCC (12) (12)]
- 18 **ANOTHER CHA CHA-See** [Lombardi-Columbia (12) (12)]
- 19 **GOING-Call with-Sergeo-Columbia (12)**
- 20 **HOW MANY YEARS-From Is-Emmett-Even**
 [12] (12) (12)
- 21 **WALKING-See** [Sergeo-Columbia (12) (12)]
- 22 **HOLLYWOOD-For the Times** [Warner HCC (12) (12)]
- 23 **POW POW POW LIGHT-See** [Sergeo (12) (12)]
- 24 **THE BURN-See** [Antonia-12] (12)

DALLAS/HOUSTON

1. DON'T LET GO -Haze: Haze -Polydor (17 mch)
2. LITTLE TELL FROM -Savage: Warner -Atlantic (12 mch)
3. PLEVER-ALL cash-love -Feeling (LP/12 mch)
4. HARDWIT-DOM LA SA-Save-Love-Lambda (LP/12 mch)
5. HOLLYWOOD-legend: Haze -Warner (LP/12 mch)
6. DEPUTY OF LOVE -Don Amante -De (12 mch)
7. MOVE ON UP -UP-BURNINGHOES: THERE MY #1 REQUEST -Dorland -Bulfinch (LP/12 mch)
8. SACREDNESS IN MY EYES-BOYS ALL -Haze -Savage -Dorland -Europa (LP/12 mch)
9. NIGHT CHANCE -Jagan: Sky -RSD (12 mch)
10. POP MULDER -M -Save (12 mch)
11. LOVE INSURANCE -Fred Page -Platinum (12 mch)
12. WEAR IT OUT -Savage: Warner (12 mch)
13. KEEP ON MAKING ME HIGH -Shaggy: DUNE (LP/12 mch)
14. SWEET TALK -Robin Beck -MCA (LP/12 mch)
15. DON'T LET GO -Haze: Haze -Polydor (LP/12 mch)

NEW ORLEANS

1. **FEVER** *by* Colin Foyen • *Fetting* (P-12) (mch)
2. **SADNESS** *in* *THE EYES* *about* *ME* *by* WOLFF-DONALDSON (P-12) (mch)
3. **GORGON** *by* John George • *Castaluna* (P-7)
4. **SWEET LARK** • *Rollins* *Book* • *Mercury* (P-12) (mch)
5. **LOVE** **MAGNIFIC** • *Macaulay* • *Potter* (P-11)
6. **POP WILSON** • *McGraw* (P-12) (mch)
7. **SLEEP ON** *MAKING* *ME* *HIGH* • *Jacquet* • *OW* (P-12) (mch)
8. **PIRELOT** *about* • *Frederic* • *James* (P-12) (mch)
9. **MOVE ON** *OF* *UP* • *DISAPPEARANCES* *THINK* *IN* *THE* *NEAREST* • *REMEMBER* *THE* *WIND* (P-12) (mch)
10. **HARBONY** • *Sue Lane* • *Pauline* (P-12) (mch)
11. **DON'T STOP** *TIL* *YOU* *GET* *ENOUGH* • *Michael Jackson* (P-12) (mch)
12. **DON'T LET** *GO* • *Lucas* • *Myer* (P-12) (mch)
13. **LOVES** *WIND* • *THE* *GOING* • *DE* *LOVE* (P-12) (mch)
14. **POCK** *IN* • *Lips* • *Mc* • *Castaluna* (P-12) (mch)
15. **POW** *HOW* *GREEN* *LIGHT* • *City* *Story* • *New York* *Inc* (P-12) (mch)

PITTSBURGH

- 8 **NUOVE**
- 9 **POPP MUSIC** - *Salt Lake Emerald* (12 inch)
- 10 **POPP MUSIC** - *One* (12 inch)
- 11 **LAUGH NIGHT** - *Rock and The Gang* - *Go Get It* (LP 12 inch)
- 12 **LET ME KNOW IF YOU HAVE A HEART** - *Clara Genova*
- 13 **MOVIE** - *THE*
- 14 **MOVE ON UP** - *UP BEASTMASTER'S THUNDER* - *THE*
- 15 **REQUEST** - *REQUEST* - *Beatty* (LP 12 inch)
- 16 **ABSTRACT** - *ONE* - *Clara Genova*
- 17 **LET TELL** - *ONE* - *Sergio Mendez* (12 inch 12 inch)
- 18 **POWER FOR TEACHER** - *THE PARADISE EXPRESS* - *THE*
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- 100 **POWER FOR TEACHER** - *THE PARADISE EXPRESS* - *THE*

BALT./WASHINGTON

- 1 **WEEK TWO TRACK ME** -Tanya Garsner-veter End
12m (2m)
- 2 **SAMIRIS** -Linda LEE-BOS BUTE -Dorcas
Lynn 12m (12m)
- 3 **CARLOS** -Mauri and Jani Garza-God-Lite (17
m)
- 4 **MEAR** -Dino-Track-Monster 12m (12m)
- 5 **FILE TELL** -Rog-Track-Monster 12m (12m)
- 6 **THE TELL** -Rog-Track-Monster 12m (12m)
- 7 **FEVER** -Ad-Track-Monster 12m (12m)
- 8 **MOVE ON UP** -OP-DESIGNATIONS-THREAT MY
11 REQUIS-ORIGINATION- Safety 12m (12m)
- 9 **I DON'T WANT TO BE A PIRATE** -Spirits-Side 12m
(12m)
- 10 **HARVEST** -DON LA LA-Side-Live-Track (12m)
- 11 **NO MORE TRACKS** -Track-Example-Track
-Spirits-Bosque-Spirits-Catalanica-Columbo
12m (12m)
- 12 **BOY LANGUAGE** -Spirits-Mark 12m (12m)
- 13 **EXPRESS** -LIVE-OP-Track-Monster 12m (12m)
- 14 **THE TELL** -Rog-Track-Monster 12m (12m)
- 15 **LOOKING FOR MORE** -Ad-Track-Monster-12m
(12m)

DETROIT

- [illegible]

NEW YORK

7. **WORKING**—San Luis—Elyria (LP 12 sets)
8. **DEPUTY OF LOVE**—Don Amadio (LP 12 sets)
9. **NO MORE TENSES** [Enough is Enough]—Don Amadio
Santos Sarmiento—Don Amadio—Cassidy—Cassidy (LP 12 sets)
10. **POP MUSIC**—Sue (LP 12 sets)
11. **DON'T STOP TALKING** **GET AWAY**—Michael
McKissick (LP 12 sets)
12. **MOVIE ON UP**—UP—**DESTINATION: THE MEYER**
and **REQUEST—Destination—Butterfly** (LP 12 sets)
13. **WALKIE TO BUTT—Stargazer—Warner** (LP 12 sets)
14. **CORPUS**—all cash—Gordon (LP 12 sets)
15. **LADIES** [cash—Keep and the Gang—Su (LP 12 sets)]
16. **LOVE INSINUATION**—front Page—Pawson (LP 12 sets)
17. **THE HOLYWOOD**—feeding lions—Manson (LP 12 sets)
18. **IT'S TALK** **FOR—Sergio Mendes** **Born**—Diana
(LP 12 sets)
19. **FIVE**—all cash—front Page—Rafferty (LP 12 sets)
20. **IN CAUGHT UP**—Lyle HCY (LP 12 sets)
21. **WHEN YOU TOUCH ME**—Layne Gordon—April End
(LP 12 sets)

SAN FRANCISCO

- [illegible]

BOSTON

- 1 LAMPS NIGHT - on the Gang - In Love (P.12)
(m)
- 2 HARTMAN - ON LA LA - Luis Lora - Elvira (P.12)
(m)
- 3 HEAR IT OUT - Singers - Heave (12 m)
- 4 MOVE OUT - 99 DISMEMBERS THE MEY -
REQUEST - Singers - Buttery (P.12)
- 5 DON'T STOP THE YOU GET ENOUGH - (P.12)
Singers - Elvira (P.12 m)
- 6 THE NIGHT - SINGERS - on Gang - Sings (m)
(12 m)
- 7 SING A SIMPLE SONG - DANCE TO THE MUSIC - SINGERS
(P.12)
- 8 THE DECISION - SINGERS - Singers - Sings (P.12)
(m)
- 9 NO MORE TEARS (around in Tempo) - Sings
Singers - Carlos - Sings - Sings (P.12)
- 10 POP MUSIC - SINGERS - Singers - Sings (P.12)
(m)
- 11 POP MUSIC - SINGERS - Sings (P.12 m)
- 12 WITH THE TOUCH ME - Sings - Sings - Sings (P.12)
(m)
- 13 LET ME KNOW (around in Tempo) - Sings - Sings
(P.12)
- 14 THE TOUCH ME - Sings - Sings (P.12 m)
- 15 LOVE INDRANCE - Sings - Sings - Sings (P.12)
(m)

LOS ANGELES

- 1 MOVE ON UP, UP, UP, OBLIVATIONS? THERE WE
WE REQUEST—Dorian—Buffy (LP 12 inch)
- 2 THIS IS HOT—Papa La Morte—M4 (12 inch)
- 3 HARMONY—Sue—Elders (LP 12 inch)
- 4 FEET—All Stars—Latterly (LP 12 inch)
- 5 DON'T LET GO—Rae—Honey—Psyche (12 inch)
- 6 LOAF—Inventions—Last Page—Paraphrase (LP 12 inch)
- 7 COMING OF AGE—Gang—Paraphrase (LP 12 inch)
- 8 NO MORE—Dorian—In Emphasis—Dorian
Summer—Tasha—Latterly—Columbia (Columbia)
(12 inch)
- 9 ROCK ME—Latterly—Columbia (12 inch)
- 10 POP ME—Latterly—Columbia (12 inch)
- 11 NIGHTCRAWLER—Latterly—M4 (12 inch)
- 12 HEED ME—Latterly—Latterly—Columbia (12 inch)
- 13 ANOTHER ONE COME—Latterly—Columbia
(LP 12 inch)
- 14 BOYS WILL BE BOYS—Paraphrase—M4 (12 inch)
Dorian—Latterly (LP 12 inch)
- 15 THE BREAK—Latterly—M4 (12 inch)

PHILADELPHIA

- 2 THE SECOND TIME AROUND—Chalumeau—Solo (12 mch)
- 2 THE RAPPALS BELIEGE—Sage—Ho Gang—Sage—Ho
- 2 LADIES NIGHT—Rout and the Gang—De Lora (12 mch)
- 2 HEAR IT BUT—Sangreton—Solo (12 mch)
- 2 FUGUE—John Sebastian—Band—Solo (12 mch)
- 2 NOW HERE—John Sebastian—Gang—Caporal (LP)
- 2 HO MOORE FOLKS (Enough to Smooch)—Gang
Sexton—Bakula Streetang—Cumbalicious—Columbia
- 2 DON'T LET GO—Basil Hayes—Polydor (LP 12 mch)
- 2 DON'T STOP THE THING YOU GET INTO—Michael
McLean—J&M (LP 12 mch)
- 2 IMPEDE OF LOVE—Don Amato—De (12 mch)
- 2 I CAN'T WAIT TO BE A FIREMAN—Dunaway—Solo (12 mch)
- 2 I DON'T WANT TO—De (LP 12 mch)
- 2 I'LL TALK YOU—Sergio Mendez Bruni—De (Elektra 12 mch)
- 2 BODY LANGUAGE—Spanky—Solo (12 mch)
- 2 MUSIC—One Day At A Time—MCA (LP)

SEATTLE/PORTLAND

- 1 **FEVER** - All cuts - Fever - Fantasy (LP 12 inch)
2 **POP MAMA** - M - Wise (12 inch)
3 **HURRY** - Sam Lane - Decca (12 inch)
4 **SMILES IN MY EYES** - BOB WALKER - The Boys - Decca
Singles - Lyman (LP 12 inch)
5 **HOLLYWOOD** - Freddie James - Warner (LP 12 inch)
6 **GOODBYE** - Mike - Corgi - Capablanca (LP 12 inch)
7 **PUT YOUR FEET TO THE BEAT** - Rhythm Family -
Capablanca (LP 12 inch)
8 **LADIES** - Nighthawk - Mercury (LP 12 inch)
9 **SWEET TALK** - Robert Bell - Mercury (LP 12 inch)
10 **CANINE** - BARK MY LOVE AFFAIR - SPIDER - Power - Corgi (LP 12 inch)
11 **DON'T STOP** - TALK TO YOU - GIGI - Mercury (LP 12 inch)
12 **MOVE ON UP** - UP, UP, UP - ECHOES OF THEM - W -
W - REQUEST - Continental - Mercury (LP 12 inch)
13 **DON'T LET GO** - Hawk - Mercury (LP 12 inch)
14 **MEAN IT** - DON'T - Stop - Mercury (LP 12 inch)
15 **NO MORE** - Tears - (Don't - Tears) - Continental
Singles - Mercury (LP 12 inch)

CHICAGO

- CHICAGO**
- 1 **DEPT. OF LOVE**—Don Armamento (LP 12 mc)
 - 2 **DON'T STOP 'TIL YOU GET ENOUGH**—M. Cheek Jackson (eps LP 12 mc)
 - 3 **HANDSOME LADY LA SUE**—Lana (Extra LP 12 mc)
 - 4 **LADIES NIGHT**—Kapp and The Gang De La Lata (LP 12 mc)
 - 5 **DON'T LET GO**—Huey Prouder (12 mc)
 - 6 **KEEP ON WINNING**—Mae Higgins (LP 12 Records LP 12 mc)
 - 7 **FEVER**—Chick Evans—Fantasy (LP 12 mc)
 - 8 **CHICKIN' AWAY**—Gus Jones—Columbia (LP)
 - 9 **POP MUSIC**—M. Jar (12 mc)
 - 10 **LOW INSURANCE**—Lauri Kay—Parade (12 mc)
 - 11 **THE MESSAGE**—Mackay—Polygram (LP)
 - 12 **PLAY IT TOGETHER**—Sluggish (Waves 12 mc)
 - 13 **REALITY**—Wax Ticks—Mighty (Wax 12 mc)
 - 14 **MOVIE ON UP**—B.F. DUBOIS/STARS—THEME FOR REQUEST—ORION (Polygram's Int'l) (LP)
 - 15 **WHEEL FOR THE NIGHT**—PARADE—Express—Tape (12 mc)

MIAMI

- 1 **STUCK**
1 **MOVED ON UP, UP, UP...DESTINATIONS? THEME: MAY**
#1 REQUEST-Devolution-Butterfly (LP 12)
2 **POWER-ALL OUT**-Fantasy (LP 12)chs
3 **WARRIOR-Ten**-Jive (EP/LP 12)chs
4 **GATHER-ALL OUTS-Good-Continental (LP)**
5 **SAMMIES** by THE VEEZ-Howls by Boys-Dance
6 **ANYONE CAN DANCE**-Santo Domingo-Continental
(LP)
7 **BLACK JACKER**-Jive (Sng 7" 45)
8 **DON'T STOP TIL YOU GET ENOUGH**-Market
London-Epic (LP 12)chs
9 **POP MUSIC**-LP (12)chs
10 **WHEN YOU REACH ME**-Jama Garden-War End
11 **NO MORE TEARS** from The Empty-Gods
Summer-Batch Unreleased-Louisiana-Columbia
(12)chs
12 **TIM**-ALL OUTS (LP 12)chs
13 **GONE** SO WE-ALL OUTS-Gene Autry (LP)
14 **POW NITE-CATHER LIGHT**-Crazy Days-New York Inst
15 **LOVE** DISCOVERY
16 **LOVE DISCOVERY** by The Power-Continental (12)

PHOENIX

- ## PHOENIX
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|---|--|
| 7 | MOVIE ON UP: OP-ART OBSERVATIONS: THEM! MY
BIG REQUEST—Cordell (L) 12 mch |
| 7 | FIVE! UP: Gals—Frost—Fantasy (L) 12 mch |
| 8 | OPPOSITE: all cats—George—Cassablanca (L) 12 mch |
| 8 | PUT YOUR FEET TO THE TEST—Bachelors' Family—
Cassablanca (L) 12 mch |
| 8 | COMME BATA MY LOVE: Afternoon Power—Don-
na—Cassablanca (L) 12 mch |
| 8 | SADNESS IN THE HEAVS: BOYS WILL BE BOYS—Don-
na—Cassablanca (L) 12 mch |
| 8 | GET LOST: LIVING THING—Joe McElroy (L) 12 mch |
| 8 | ROCK TO BURN: Washington—Anita (L) 12 mch |
| 9 | WORLD ON THE WING—Karen—Suzanne (L) 12 mch |
| 9 | THE BEIGE: DYNASTY: Rappers—Phyllis (L) 12 mch |
| 9 | ANOTHER CHANCE: Santa Esperanza—Cassablanca (L) 12 mch |
| 9 | LOVE: MY HEART—England—Anita (L) 12 mch |
| 9 | CATCH THE NIGHTMARE: Billy's Birthday—BIC Warner (L) 12 mch |
| 9 | STRENGTH: all cats—Rescue—Anita (L) 12 mch |
| 9 | KEEP ON HEAVING: My Love—Dyette—Diane (L) 12 mch |

MONTRE

- # MONTREAL
- This Week
- 1 **HOLD ON IN COME**—where Sabar—RCA
 - 2 **EVERYBODY GET UP AND BOogie**—Hollywood—Frostie Jones—17th
 - 3 **THE BREAK**—Ear Mando—10th
 - 4 **COME TO ME**—Prince and the New Power Generation—Cap
 - 5 **LOVE INSURANCE**—Robert Palmer—RCA
 - 6 **HERE COMES THAT SOUND**—Again—Duke and the Hot Chicks—RCA
 - 7 **PUR YOUR FEET TO THE BEAT**—Dance Family—10th
 - 8 **DEPUTY OF LOVE**—Don Amadio—Q14
 - 9 **LUCKY NUMBER**—Lance Lenoir—CBS
 - 10 **WICHIE OF LOVE**—Cher Baker—RCA
 - 11 **CONVERT YOURSELF**—Lenny White and the Black—Q14
 - 12 **BEAT OF THE NIGHT PUMP** it up—Love—Frostie
 - 13 **SPOOKS IN SPACE**—Gary Danczy—Q14
 - 14 **REASONS TO BE CAREFUL**—Lance Dory—CBS
 - 15 **FROM THE HEART**—Lance Dory—CBS

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*Compiled by telephone interview. † Top Audience Response Playlists representing key discotheques in the 16 major cities.

Fusion Sounds Hit Disco DJ Re-Mix Experts

Continued from page 3

rock's current inroads into disco are artificial, and eventually it will fall into a solid R&B type sound. Danny Glass, of Sam Records, agrees that the disco deejay will have to become more flexible and more creative or be edged out of his role of spin consultant to the record labels.

"Unless the present old-line spinner re-mix man becomes more flexible in his approach to his music, he will find himself being replaced by a new breed of spinner," Glass warns. Glass further feels that it might not be such a bad idea if the deejays leaves the job of re-mixing to the producer and involves himself more with the A&R aspects of disco music.

"Disco deejays are some of the best A&R barometers in the world," he states. He also adds that most record producers are spending more time in discotheques and familiarizing themselves with dance music trends, thereby making themselves less dependent on the spinner for guidance.

Continues Glass: "The dance music mixes of today are much less complicated than they were about a year ago. No longer is there that emphasis on strings and synthesizers and other complex orchestrations. The new dance music is, as a result, a simple, pop-oriented format with an uptempo tempo."

Mary Paul Simon of Casablanca Records feels that in spite of the changes, the dance music sound is still a specialized one, needing a specialized approach. "Because of this, we will continue to work with deejays," he states.

Simon says he sees the deejays progressing from mere re-mixing to the more involved role of engineering and producing. He points to such ex-disco spinners as Manny Stolt, Howard Merritt and Kevin Burke as examples of deejays who have made the transition.

"The disco deejays is no longer an outsider looking in. He has been assimilated into the mainstream of the record business," states Simon.

An example of the deejay re-mix

consultant being assimilated into the recording industry mainstream is the production team of Marty Blecman and John Hedges. Both were San Francisco spinners who went on to become re-mix consultants, and have since formed their own production company, Blecman-Hedges Productions, and work closely with the Fantasy/Prestige label.

The team agrees that the new direction of the disco sound should pose a greater challenge for the consulting disco deejays. But, they state, it should not be too difficult for the creative spinner.

Blecman and Hedges have produced two successful rock-oriented dance records in "I've" and "Rock Your Best." "Essentially, it is still a case of bringing out the heat, only with rock mixes there is more emphasis on the guitar riffs," they state confidently.

Tom Savarese, one of the country's top disco deejays who has gone on to re-mix a slew of successful disco tunes, agrees that "the age of the mindless disco beat is over."

However, he feels that the talented deejays will be able to bridge the gap between conventional disco

music and the new fusion disco sound. "He will go on to become a producer, and should be able to do an excellent job of it," states Savarese.

Like Moulton, Savarese feels that dance-oriented rock is but a passing phase in disco music, and predicts that eventually "a more meaningful sound" will take its place.

Dan Joseph of TK Records feels that in spite of the changes, most labels will continue to work with disco deejays as "they bring a feel for what the people in the clubs want into the studios."

Joseph feels the change in the direction of dance music is good for the industry, and concedes that a disco record with little, if any, crossover possibility was a dumb idea in the first place.

He also blames the disco explosion for creating an overabundance of producers whose only aim was to make a successful disco record. "As a result," he states "the product released was poor to mediocre, and a lot of good music got lost in the shuffle. Hopefully, the new sounds will help turn the heat around."



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Henry Stone, President
TK Records

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Bingo Holds Competition

NEW YORK. Jive Bingo Productions is sponsoring a number of fall disco dance contests at New York area discotheques.

The Bronx-based promotion and consulting company is sponsoring a \$2,500 disco dance contest at the Milky Way disco in Scarsdale, N.Y. The contest, open to amateurs in freestyle, hustle and other categories, will run through Dec. 21.

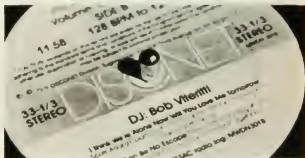
On Wednesdays at Milky Way's, Bingo is featuring live entertainers including Tramps, Musique Double Exposure and Pamela Stunley. The firm also sponsored a Halloween costume party at the same club Wednesday (31), with a \$1,000 prize going to the best costumed patron.

On Staten Island, the firm is sponsoring an eight-week Wednesday night dance contest at Blossoms disco. The winners will be awarded a two-week vacation on the island of Aruba. The club, in conjunction with Bingo Productions, presents live entertainment on Sundays.

And at the Upper Deck disco in Edgewater, N.J., the company presents a touch of saba every Thursday with live performances by top acts.

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Chevy's Paris DISCOM Draws Reps Of 164 Labels

By HENRY KAHN

PARIS—More than 1,500 visitors, nearly a third from abroad, crowded into the Porte de Versailles exhibition hall here for the opening day of Bernard Chevy's DISCOM, making its debut in the European trade show circuit.

Chevy, founder of MIDEM, this year decided to combine his CISCO trade get-together, concerned with theatre and cinema equipment, with representation from the world of discotheques and their installateurs. He was congratulated at the opening ceremony by Jean Philippe Lecat, minister for cultural affairs, who said French export trading would be helped by the combination of the theater and disco emphasis.

In the main hall, 133 companies showed product on a total 94 stands, representing 13 different countries.

There were 35 French companies on show, including record manufacturers. The U.K. had the second biggest representation, with 20, and the U.S. provided displays from 11 companies.

It is estimated there are around 20,000 discotheques operating in Europe, and disk jockeys made up a sizable percentage of the opening day attendance. At that time, Chevy was predicting a total 10,000 attendance for the three-day event (Oct. 22-24). The first day was for professionals only.

The 22 record companies represented a total of 164 labels. Leading Paris retail outlet, Ludo Music, on the Champs Elysees, took a stand to enable disk jockeys to discuss record supply problems.

(Continued on page 67)

Disco Top 100

Billboard SPECIAL SURVEY FOR WEEK ENDING 11/10/79

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Rank	Week	Artist, Label	Rank	Week	Artist, Label
1	58	4	58	4	58
2	7	1	58	4	58
3	10	2	58	4	58
4	12	3	58	4	58
5	10	4	58	4	58
6	10	5	58	4	58
7	10	6	58	4	58
8	10	7	58	4	58
9	10	8	58	4	58
10	10	9	58	4	58
11	10	10	58	4	58
12	10	11	58	4	58
13	10	12	58	4	58
14	10	13	58	4	58
15	10	14	58	4	58
16	10	15	58	4	58
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92	10	91	58	4	58
93	10	92	58	4	58
94	10	93	58	4	58
95	10	94	58	4	58
96	10	95	58	4	58
97	10	96	58	4	58
98	10	97	58	4	58
99	10	98	58	4	58
100	10	99	58	4	58

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Decca Detaching Music Arm Deal Subject To Shareholders And Govt.



GOLDEN PLEASURE—The mood is obviously cheerful as Ariola recording artist, Ami Stewart, center, stops by Hansa Productions' London office to collect platinum and gold awards for North American sales of her "Knock On Wood" single and album. With her is Hansa's international director, Trudy Meisel, and Hansa president, Peter Meisel.

Promoter Ties With Japan Fashion Firms

By ELISE KRENTZEL

TOKYO—In an effort to help boost concert ticket sales for foreign rock and new wave acts, and to give artists a base in the highly competitive Japanese market, promoters Ongakusha have entered the fashion arena.

Rather than produce mundane T-shirts and tie, promotion manager Hiroshi Ueno of Ongakusha has united both the fashion and music worlds to help build artists' careers by tie-ups with major fashion makers, as visual aids are far more important in this market than audio aids in steering an act to success.

Elise Krentzel is *Billboard's* new correspondent in Japan, based at the company's Tokyo offices at the Utsunomiya Building (4th floor), 10-16, Jingumae 6-Chome, Shibuya-ku, Tel. 03-498-6641.

Ueno says that since his association with both Alpha Cubic and Leo's began, ticket sales have increased by 30% or on a ten-to-one basis.

Kicking off with Bob Welch, Ueno hired Alpha Cubic to produce everything from linen jackets to scarves at a no-cost label. As Alpha was allotted free advertising space in all of Ongakusha's artist folders sold at concerts.

Ueno feels, "We must promote directly in the consumer as opposed to the dealer. When we give out a amount of goods to a record store, or have radio stations run quiz games in exchange for merchandise the consumer is getting something tangible."

With Al Stewart, Ueno had record stores in the Ginza, Shibuya and Harajuku areas give consumers a pair of jeans with each album purchase.

This is rarely done in Japan, since

MIDEM Meeting

NEW YORK The licensing of videotapes and videodisks, the export and import of records and tapes, and the impact of home duplicating are all topics set for discussion at the second annual Congress of the International Federation of Popular Music Publishers (IFPPM) that due to take place on the afternoon of the third day of MIDEM '80 in Cannes, Jan. 20. The Federation's first annual congress was held at MIDEM '79.

• Continued from page 1

suggests that London Records is in the package. The company's U.S. executive vice president, Terry McEwen, could not be reached for comment at press time.

Decca's 25% share in Teldec of Germany is not involved in the proposed transaction.

Further details of the deal are not expected until the extraordinary general meeting to be convened by Decca chairman, Sir Edward Lewis, before the year's end, at which shareholder reaction will become clear.

"It would be premature for me to give an estimate at this stage of the total amount likely to be paid by Polygram," noted Lewis.

He did say that the sale "will cement the fading losses of the record business, which amounted to \$3.4 million in the year ended March 31 (Billboard, Sept. 29, 1979) and which have continued on an increasing scale in the current year."

This is the factor thought likely to encourage Decca shareholders to give the green light to the sale. Many have become concerned at the British conglomerate's failing grip on the music market, and the Polygram move provides opportune relief.

For its part, Polygram is clearly looking at Decca's durable back catalog, including as it does a wealth of classical repertoire and 19 albums by the Rolling Stones.

It is not clear at this stage is whether Polygram's interest extends to pressing plants, tape duplicating facilities and the highly successful U.K. Selects disk distribution operation.

Lewis did warn that an inevitable result of the sale, if it goes through, would be loss of jobs in the disk division. "The number of which cannot at present forecast, but there will be some loss of jobs in the disk division. We will do our utmost, with the aid of retraining programs, to redeploy as many of the record staff as possible into other parts of the Decca group."

Although news of the bid prompted City of London comments that Decca's recent financial problems had stimulated Polygram's interest, the fact is that talks between the two companies have been in progress for more than six months.

Sir Edward Lewis and Polygram president, Coen Solleveld, have a long-standing personal relationship. On the day of the proposed deal's disclosure, Decca's ordinary shares

Assistance in preparing this story provided by Adam White in New York.

fell 21 cents and the 'A' shares dropped 37 cents and there was renewed talk of the possibility of counter offers from British-based companies.

The irony of this development is not escaping seasoned observers of the international record industry, concluding as it does with continuing uncertainty over the future of EMI. That Britain's two largest music

companies, most boaters during their '50s and '60s heyday, should have reached this financial low point is seen by many as sad commentary upon their latterday at-times—or inabilities—and testimony to the stiffening competition from CBS, WEA and Polygram.

Decca, in particular, seemed to lose enthusiasm for the contemporary music fray in recent years. Its U.S. label operation is but a shadow of its former self most indubitably agree, and this has also hurt London Records in North America.

Only in the classics does Decca's London's image remain relatively untarnished, and it's proved a way its artists and repertoire advances to Polygram's DGG—which presumably may inherit much of what was previously competitive product.

Asian Release For Fest Winner Cross

By PHIL GIFFORD

AUCKLAND—Polygram here is pushing for release in Asian markets of "Nothing But Dreams" by New Zealand singer Tina Cross, following her victory in the televised Pacific Song Contest. Dick is on the Philips label.

The finals of the competition, involving seven entries from countries around the Pacific Basin, will eventually be seen by a television audience estimated at 50 million.

20-year-old Cross went into Auckland's Maudslayi Studios within two days of the finals to record the song with composer Carl Doy producing.

Cross and Doy's teamwork topped entries from Canada, Australia, Hong Kong, Japan, Korea and the Philippines to win. There could be no claims of hometown voting, as judging for the contest (won last year by Japan) was shared equally among the competing countries.

The way to the event wasn't easy for Cross, who left a tour through the U.S. with a troupe of New Zealand entertainers promoting their home land to sing Doy's composition.

On the tour, sponsored by Air New Zealand, she struggled with throat problems, and on some dates

was obliged to lip sync to recordings. Victory in the Pacific Song Contest tops a big year for the singer, who a few months ago signed a three-year contract with Polygram New Zealand which reportedly will net her \$50,000.

Cross' first two singles, "Make Love To Me" and "Everybody Loves To Dance," both Polygram releases, reached this nation's top 20. They were produced by Eric Johns, a former member of "Boogie Nights" hit group. Heatwave. Johns also wrote her first single.

Cross' debut album on Philips "You Can Do It," was also produced by Johns, and the title track will be the coupling of "Nothing But Dreams" as a 45.

Rock Spat Shut Down Fuels Riot

NEWCASTLE—The closure of a nationally famous Australian revenue in this major industrial city, 150 miles North of Sydney, produced a wild street brawl which has been described by local police as "the worst civil riot ever seen."

An estimated 2,000 rioters engaged in a two-hour battle against 100 police as a last ditch effort to save the 94-year-old Star Hotel, which is to be demolished to make way for a shopping center.

The hotel has long been the premier venue for rock bands in a city where the unemployment level is the highest. Virtually every major performing act in Australia has appeared at the hotel at least once.

A 2,000-strong police force failed to sway the owners of the hotel some weeks prior to the closure, and on the final night, the city's youth turned out en masse to bid farewell to the hallowed hotel.

When police attempted to enforce the state's 10 p.m. closing law, the wild melee ensued, resulting in 14 hospitalized police officers, 20 hospitalized civilians, two sets of police cars and more than 30 arrests. Public outcry was considerable.

ARIOLA TO DISTRIBUTE

MCA Sets German Operation

HAMBURG—MCA Records will open a German company next year, as part of its previously announced program of international expansion (Billboard, July 21, 1979).

The operation will have its own marketing and promotion staffs in this, the world's third largest music market, but will use America's pressing, distribution and sales facilities.

The company is expected to be fully functional by July. From Jan 1 (after the expiry of MCA's current license deal with Metromedia) until then, Ariola will act as licensee.

MCA is also licensing its line, which includes ABC product, to Ariola in Austria, Switzerland, Benelux, France, Spain, Mexico and Brazil. The, too, takes effect Jan. 1.

Negotiations have been headed by Roy Featherstone, London-based president of MCA International Record Operations, and Monty Leffler, president of Ariola. The latter notes that the next development for his company is the formation of separate companies in Latin American markets.

Infinitely Ron Alexander was also presently in discussions with Ariola for licensing agreements in the same territories covered by the MCA pact, excluding Brazil.

Other global representation for MCA—all its current foreign licensing arrangements, excluding Japan and Australia—expire in U.S. have yet to be announced.

But the news of the German pact and the association with Ariola clearly signal the company's determination to become an international force in the '80s, under Featherstone.

And in repertoire terms, the thrust has already begun. Several of the company's acts are enjoying hefty sales worldwide right now.

They include the Crusaders, whose "Street Life" song and album have been major chart items throughout Europe. Al Hudson & the Partners, whose "You Can Do It" 45 is selling strongly in Britain, Holland, Belgium (where it's No. 1 this week) and Germany, among other territories, and "The Wiz" soundtrack crew, whose "A Brand New Day" has been a No. 1 hit in Holland.

MCA also released M's "Pop Muzik" in most world markets, where it's been a massive hit.

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SAYS BUSINESS REPORT

Pirates Outpacing Legit Grease Sales

By JOHN CARR

ATHENS: The sale of pirate cassettes in Greece is now running at a greater volume than the sale of legal cassettes, and records combined, exceeding 75% of the total market, according to Business and Finance, an English-language business weekly.

It estimates that the Greek government is losing up to \$10 million a year in revenue as a result of pirate activity, and that a draft bill on record copyright has "got lost" three times on the way to parliament for ratification.

In the article, titled "The Greek Recording Industry—A Pirate's Paradise," the magazine says Greece and Portugal are Europe's key pirate-affiliated countries, on a level with Egypt, but more fortunate than Turkey and the Persian Gulf states, where piracy is devouring more than 90% of the market.

Legal pirate cassettes sell for less than half the price of the genuine article, but in Turkey the price differential is minimal. In Saudi Arabia, pirated local cassettes sell for four times each, one-fifth the price of a legal cassette. International repertoire sells for half the legal price.

The magazine cites an occasion when Athens police seized a retail outlet in central Athens three times in one day. They confiscated some 4,000 pirate tapes on each raid. Each time the police returned they found the store had been completely restocked by pirate suppliers.

Police report, in fact, that many pirate suppliers guarantee their outlets that confiscated cassettes will be replaced within 24 hours.

The result is increasing anger of local recording executives over the

lack of progress with a new copyright bill.

Michael Matas, managing director of Minos Matas Records, is the local industry's antipiracy dynamo and chairman of the local branch of IFPI, the International Federation of Producers of Phonograms and Videograms. He predicts that if piracy continues at the present rate then the Greek record industry will simply have to close down.

And Alan Boxer, managing director of EMI Greece, says "We either have piracy now, or there will be no new recording taking place in five years' time."

U.S. Firms Fight For Foreign \$

Export Market Heating Up: Competition, Price Cutting

Continued from page 4

all three companies claim to be number one in terms of gross sales. Among the newcomers to have entered the export trade are J & R Music World, Record Haven, Stratford, Tone and Tape King, which also claims to be among the highest grossing exporting companies. In some cases, personnel has been hired away from competing companies in order for these firms to establish themselves in the export market.

None of the companies is willing to identify who the lowballers are, but older firms are blaming the newcomers and the newcomers are blaming the older firms. Linda King's David Abady says he knows of an instance where an overseas account ordered from one exporter, then was immediately ap-

proached by a second company offering to match the order at a lower price. The account was more interested in being first than in getting a new release, however, and decided to accept whichever shipment got there soonest.

One company reports they stuck with an \$800 order sitting in a foreign warehouse, hoping he could attract a buyer rather than pay additional freight costs to retrieve it.

Linda almost cheaper to give it away if that happens," Abady says. "It's rough."

When a disco DJ in Munich or Paris plays a new release he received from the U.S. and generates a demand for the disk, local retailers contact an export house more immediately.

Then it's a matter of who gets the goods there first and who ships it out first," says Gary Hall, sales manager of Record Haven.

The ability to do that, most exporters agree, depends on a knowledge of flight patterns, freight forwarding firms and ultimately, trusting your customer.

"You must choose your customers wisely," says Sam Weiss, head of Win Records Inc. "You can't get credit too loosely. It's hard enough to collect over here, much less overseas."

Linda Stone says she tries to deal only with accounts abroad with which she has developed a personal relationship.

Since exports help U.S. balance-of-payments, government agencies sometimes help U.S. firms through credit rating of a foreign account. This can be done through trade attaches in U.S. embassies.

One of the things that makes the export trade alluring is the vast market that exists overseas for American music. With more domestic competition, and a shrinking world, overseas sales are important.

"We're dealing with 186 countries," Arthur Lermer of Cardinal says. "When business is slow in one area, it's picking up somewhere else. There's no recession on a worldwide basis."

Nevertheless, some markets are busier than others. Imports are heaviest where the dollar is weak compared to local currencies and demand for American product is great.

Germany, the Scandinavian countries, Belgium, the U.S. and Switzerland are among the heaviest buyers in Europe, while Japan and Hong Kong dominate the Asian

markets. Some think heavy Swiss sales are winding up in Italy.

According to Ed Portnoy of Record Shack, China will be the next hot market for export trade. He recently returned from a trip to China and although he hasn't yet made any deals he believes the market will soon be opening up.

David Eskin is a veteran exporter who decodes the wheeling and dealing tactics that have entered the trade these days, but he agrees the market is healthy if one can provide quick service.

"Let's say CBS releases 20 new records," he explains. "Now the foreign affiliate will only press maybe five titles out of that number. They want the best sellers only. But we know there's always someone who will buy the other 15 if you know the market."

Some of the licensees miss out on a record from the U.S. that breaks in their territory, giving the exporter a clear break.

"Some licensees aren't just sleeping," says cardinal's Lermer. "Some of them are dead."

"It enables you to break a record before the manufacturer," he adds. "It's not all gray. One of the busiest markets in 1978 was Nigeria."

Smart exporters got in early and serviced the country's demand for American jazz, reggae and soul product. Then the government put a freeze on imports, deciding to en-

Pope LP Profits To Charity

DUBLIN—A "major contribution" believed to be 25% of profits on sales of the album "Pope John Paul II in Ireland" is going to a children's charity in recognition of International Year of the Child.

The LP, one in an anticipated spate of papal product following the Pontiff's historic trip to Ireland, is made up of highlights of the trip taken from RTE radio and television tapes. It is out on the RTE label and licensed and distributed by Polygram (Billboard, Oct. 20, 1979).

It has a running time of 50 minutes and carries a picture of an aerial view of Phoenix Park, Dublin, where an estimated 1,250,000 gathered to greet the Pope. Recorded in Dublin, Drogheda, Galway, Knock and Limerick, it features contributions from Bernadette Greevy, Frank Patterson, the Chieftains, the Arty Boys, B. Band and Our Lady's Choral Society. Commentary is by

French Record Sales Stumble In First Half

By HENRY KAHN

PARIS: Unit sales of records in France for the first half of this year slumped by 12% against the last six months of 1978. Cassette sales were down by nearly 3%.

The statistics, just released by the Syndicat National de l'Édition Phonographique et Audio-Visuelle (SNEPA), show that the value of sales was up by 2.8% for the same period, due to price increases.

SNEPA, this nation's disk industry association, comments that, contrary to some reports, prices have not risen sharply since retail controls were lifted. In fact, the increase is only 9.4% and, over the past 18 months, the rise in the cost of disks at retail has been well below the cost of living index.

Since 1970, the cost of living in France has climbed by a dramatic 114% but sales have increased in price by only 42.3%.

But disk sales nationally are in a difficult position, nevertheless, because of the imposition of the hefty 33% Value Added Tax (akin to a sales tax).

Other threats come from home tapping, with the government moving very slowly to shape new laws to cover this problem, and piracy, against which SNEPA says industry protection is "quite inadequate."

Additionally, French radio pays no copyright or performance fee for the broadcast of records.

SNEPA says a total of 958 new album titles were released in France in 1978, and 2,509 new singles. Cassettes amounted to 2,496 new titles, and there were just 47 new 8-track records.

Overall, disk sales were up by 9% over 1977 at 139 million. Singles, at 59 million, were up 8% and albums, at 75 million, up 10 million. Cassette sales totalled 185 million units.

Some 20 million disks were exported in 1978, providing an income of around \$50 million. And 6,336 people were employed in the French record industry that year.

Foreign domestic manufacturing is steady.

As a result, exports to Nigeria dropped from nearly a million disks shipped in 1978 to an abysmal 961 so far this year, according to the Dept. of Commerce.

SON Bows Via TCD

TORONTO—SON Records, Inc. has announced a distribution arrangement with TCD Records and Tapes for its soon-to-be released children's album, "I Lost My Pet Lion." The album is a double package.

The pop-oriented kids disk features a variety of known Canadian composers and performers, and comes in the wake of several gold status children's disk recordings recorded in Canada.

70 ニューポート モンロー・アレン・スミス・の音楽家から見た。
伝説のグループ「イラケレ」産に1145場。



CUBAN TIE—Cuban Ambassador to Japan Jose Menchero, center, shows off one of three LPs recorded in his country by Victor Musulas Industries recently. Artists recorded are Irakere, Aiko Nunez and Conjunto Canca. Victor officials flanking him are Shoo Kaneko, senior managing director and Saburo Watanabe, label president.

Rock With Local Roots Sparking Spanish Sales

By FERNANDO SALAVERRI

MADRID—A striking new feature of the local record market here has been the emergence, over recent months, of a whole string of crossover pop styles inspired by the various forms of traditional Spanish music.

The first breakthrough came with Andalusian rock, a mix of flamenco rhythms and rock, and blues that the Spanish industry sees as possessing strong international potential.

Some two years ago, top singer Miguel Rios pioneered the sound with a Polygram album "Al Andalus." Around the same time a few young groups were experimenting with similar sounds. Since then Andalusian rock has grown into the big sales success story of the local market.

The group Triunfo (Moviplay) has passed the 100,000 sales mark with its third album "Sombra Y Luz," with consequent success stories in the two previous catalog items. The band has been touted to SRO houses.

Epica has launched another group, Alameda, with an album that has topped the top 20. Epica has received strong promotional back-up for its launch via Hispavox, and there is also strong reaction to EMI group Quadaquay.

And Lucia, the world-famous guitarist signed here to Fonogram has experimented in the field, and another noted flamenco artist, singer

Cameron (Fonogram), is currently performing with the rock group Doris (Polydisc).

Now Andalusian rock has been joined as a successful new genre by flamenco pop, traditional Spanish music, and crossover forms, with simplified lyrics and pop or even disco arrangements.

Brightest star is Maria Jimenez, whose new Moviplay albums have so far sold more than 300,000 units, while her latest, "Resurrection De La Alegria," is in the charts.

Rocío Jurado (RCA) and Lolita (CBS) are enjoying good sales in both Spain and Latin America, while long-established star Manolo Escobar (Belter) has successfully recorded a greatest hits collection with double backing added.

Gypsy singer Amma has given Hispavox another hit in the disco field with "Diki Diki," and the label also has Los Marienitos, a group that has a long track record of hit releases.

Within the flamenco pop category is another variant form—rumba pop. This is becoming more popular as production grows in sophistication to the benefit of exponents like Los Amaya (RCA), Rumba Trece (Belter), Los Chichos (Fonogram) and Mirete (I.P.C.).

New artists working in the same vein include Lavanta (CBS), and El Fary (Moviplay).



SECRET'S OUT—Buyers from Boots, one of Britain's leading chain outlets for records, assume Steve Wonder's much-delayed "Journey Through the Secret Life of Plants" in the company of staffers from EMI. Motown's license worldwide. From the left: Will Price and Chris Evans from Boots, and Bill Rogan and David Hughes from EMI. Hughes is Motown's general manager at EMI UK

HIT IN HOLLAND

Second Time Around For '63 Surf Smash

By ADAM WHITE

NEW YORK. The powerful force of European television in exposing recording artists and their music is underscored by Jan & Dean's second-time-around success in Holland with "Surf City."

A remake of the American duo's original 1963 hit, the disk climbed to the Dutch top three last month via Durco Records. The company leased the item from Ktel, for whom Jan Berry and Dean Torrence recorded it some 18 months back.

It was part of Durco's "Golden Oldies" series of singles, a 25-title line launched about six months ago. Cabaret-style consumer interest "There's really a heavy demand in Holland and Belgium for these old hits," explains international manager, Cees Jansen, "and they've been getting extensive radio exposure." (The label has since issued three further batches of 25 singles, and is seeking more repertoire.)

The boost which made "Surf City" the most successful of these recycled oldies to date—with reported sales of 100,000 copies—came when Veronica TV broadcast "Dead Man's Curve," the small screen biography of a surfer.

World rights to the two-hour movie, with EMI TV production, notes Dean Torrence, while in the U.S. "There 'Dead Man's Curve' was first shown in February last year" it's a joint venture with CBS TV.

The movie soundtrack uses the original Jan & Dean version of "Surf City" and other hits.

EMI's interest has been spurred by Jan & Dean's touring success in the U.S. This past summer, Torrence claims, the pair was one of the few acts on the road to make money. He acknowledges the modest size of the venues: "New York's Bottom Line was one of the best that no one believed the trek would do anything but lose money. 'We made it,' he says, "and with the help of a private concert promoter."

He wants to continue touring—the pair recently played dates in Chicago and Las Vegas—and wants to play the college circuit, too. He's looking forward to the idea of going to Europe, if the right arrangements can be made. Jan & Dean never performed there during their '60s heyday, he confirms.

And all this, despite the fact that Torrence has his own, thriving business, Kittyhawk Graphics, based in Los Angeles. Formed in 1968, the firm has prospered with many music industry projects—and, in particular, work for Steve Martin, including the graphics of the celebrated Warner Bros. album, "Comedy Is No Theory."

Haaland Is Tonep Tonic

OSLO. The fledgling Tonep label, formed just a year ago, is enjoying a strong-selling album here with Bjørn Haaland, country singer known as the "Norwegian King Reeves."

The LP's influence on the LP are considerable. It was recorded in the Glen Studio, Stockholm, by Bruno Glenmark with American technician Michael Schuman handling the engineering.

The ability of Haaland, who lived in the U.S. for 10 years, to sing comfortably in English is seen giving him a real chance of international success.

Sony Lawsuit: Aussies Seek \$1 Mil Damages

SYDNEY. The Australian Record Industry Assn. (ARIA) is seeking \$1 million in damages from the local Sony company over the latter's alleged unauthorized copying of recorded product (Billboard Oct. 20 1979).

The Japanese corporation's Sydney office was offering copies of prerecorded cassettes to customers buying new blank tapes, claims ARIA, whose executive director, John Hayes, describes this as a "flagrant breach of copyright."

Joint plaintiffs in the proceedings are Australia's seven major record companies.

At a New South Wales Supreme Court hearing Oct. 10, Sony consented to a total injunction upon its copying activities, and the assumption of all costs. Sony counsel, W. J. Cummins, offered no explanation or defense for the company's actions.

Comments John Hayes: "My members are greatly concerned by the erosion of trade resulting from illegal copying, particularly when it's by a company which should be fully aware of copyright matters."

Accordingly, we have instructed our lawyers to settle for no figure less than \$1 million" (around \$900,000 U.S.).

There was nothing surreptitious about the activity. The cassette duplicator was prominently placed in an area where the general public is both welcome and wanted. A professionally printed sign clearly offered assistance with appropriate price and, on occasions when I was present, two or three of the technical service staff operated the machine for customers."

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New Chevy Paris Event Draws 1,500

◆ Continued from page 62

Among the star visitors was Edwina Starr, who signed autographs on the RCA stand. Virtually all record producers being promoted came from the U.K. or U.S., emphasizing that disco in France is essentially international.

Throughout the exhibition, record companies and radio networks had set up booths to dole out goodies. There also was a forum where disco club operators and disk jockeys talked over current difficulties, and a French federation of club operators and professional jocks was set up during the show.

The balance between hardware and records and artists was emphasized by Radio Luxembourg International providing a booklet of disks for sale from Le Palais, in Paris, arguably the most famous disco theatre in Europe. Leading acts, including Boney M., Wilson Pickett, Sylvester, Amanda Lear and Jodelle, were promoted from the French stand.

Business deals proliferated as DISCO went on and Barclay Records, which announced early plans to press, via its U.S. importer EMI, its Egg label product in the U.S. But exports to the U.S. will continue until sufficient American pressings are available.



LIVE BROADCAST—Australian radio station 2SM kicks off its annual "Rocktober" celebrations in the Sydney suburban household of the Elliot family. Among those Elliott, left, came out tops of the "Win 25M For A Day" competition. Donna, those personalities who dropped by was recording artist John Paul Young.

Ambitious Dainty: Briton Down Under

By GLENN BAKER

each year Down Under, Dainty has recently decided to center his activities entirely upon Australia, forsaking occasional entrepreneurial forays into Europe and the Far East. "It's not worth the aggravation," he explains.

Headmistress that he does see himself as a "young Stigwood," and has recently broadened his base of operation with the purchase of Melbourne's Comedy Theatre. Deborah Kerr is currently doing capacity business in the venue.

"Although the time has definitely passed when you could sell out five Horden Pavilions," that's Sydney's \$500,000 rock venue "with almost any name act brought in, we're almost certain to pre-Computer crash conditions.

In the moment, Santana, Money, R. C. Gilder & David Lindley, Rockpile and Jesse Winchester are touring, and ticket sales are open for Dennis Kousser, Cheap Trick, Elton John, Neil Sedaka and who knows who else? That's a lot of money, passing over ticket counters within the space of about two months."

Upcoming in 1980 for Dainty, meanwhile, will be the Rolling Stones' fourth Australian tour (second for Dainty) and, if rumors are to be believed, the long-awaited Who.

"I know it was me who set Australia on the world touring map," he politely insists. "Once, managers never considered Australia. Now it's a first consideration when touring schedules are plotted."

Dainty is swift to separate himself from the image of muddly quagmires that has become virtually synonymous with Australian outdoor concerts.

"Nobody can stop the rain falling, but you can take maximum steps to minimize its effect. Abba's Sydney concert was disrupted by rainfall on one night, causing great difficulty, but Dylan was actually pre-empted on a ruined ground that had been dry for six months, it would never have gone on."

A penchant for ambitious presentations sets Dainty aside from his competitors. In 1977, he staged "Rockarena," one show each in Sydney and Melbourne featuring Fleetwood Mac, Santana, Little River Band, Creation (from Japan) and the Kevin Borlough Express, with a combined audience of around 125,000.

Currently, it's "Marathon Rock," with Santana, Eddie Money and the Russell Morris Band, going around Australia.

Spending at least six months of

Faulty To Pye

LONDON. The first 45s by the Pye Supersize and Sham 69 will be released here by Pye Records, under its new deal with two-year-old Faulty Products. This is the independent U.K. network handling repertoire on the Illegal, Step-Forward, Deplford Fun City, Kryptonite and Fashion Mac labels.

First release via Pye features Manchester band, the Fall. The deal also covers back catalog, hence the releases noted above, while further signalling Pye's renewed thrust into the contemporary music market (Billboard, Oct. 27, 1979).

By Another Name

LONDON. A single recorded by Blondie in Los Angeles last year has been released in Britain under the name New York Blondes featuring Madonna.

Entitled "Little GTO," the disk came to Decca via its licensing deal with Bomp Records of California. The cover is leaving the identity of the artist an open secret.

NOVEMBER 10, 1979 BILLBOARD



PERSONALITY GUEST—Television's Gary Sandy, star of "WKRP in Cincinnati," addresses guests at CBS Records of Canada's recent 25th anniversary luncheon, held in conjunction with the Variety Club of Canada. On the far left, is CBS Canada chairman Arnold Goswisch, CBS Records Group deputy president Dick Asher and Chief Barker of the Variety Club of Ontario, Reg Bovard.

Broadcasters' Steele Says Deregulation Agenda Vital

By DAVID FARRIE

OTTAWA—There is an urgent need to define an appropriate agenda for government deregulation in the broadcast and telecommunications field, the Canadian Association of Broadcasters' president reported in a recent speech dealing with "Deregulations: Prospects and Impacts."

The association, representing 90% of all broadcast interests in Canada, wants more say in its day to day operation, "because detailed rules and guidelines are hampering" the industry today, president Ernie Steele said.

The objective now is to change government's non-glove grip on communication outlets, which Steele is advocating in speeches and on paper in the form of a proposal delivered to the federal government earlier this month at the federal-provincial conference here.

TV Show Airing New Talent

TORONTO—CHUM radio's buy-in at CITY-TV has given the music industry here a big shot in the arm as a vehicle for promoting new talent, particularly new-wave talent, judging from the content of three new shows aired by the cable company in the past month.

The Saturday night spot is the most ambitious new music program undertaken by a Canadian television station, mostly on the basis that the cameras and reporters are sent out to cover the entertainment scene rather than the usual route where performers are asked to perform in a hastily decorated studio with live audience.

"Inside The New Music" is a magazine format running 30 minutes and includes hot gossip, music

Polygram Pickups

MONTREAL—Polygram will handle distribution for the Cream and Hi labels in Canada, following the shutdown of their previous distributor, GRT. First product under the new deal is Snark's "Flow" LP, which will be issued in LP, 8-track and cassette versions simultaneously.

Polygram will also issue Cream's product by such artists as Al Green, Ann Peebles and O.V. Wright, among others, notes Bobby Wenz, the label's international vice president.

N.Y.'s Jazz Clubs Active

Continued from page 45

more variety in its musical fare than most New York jazz spots as it sprinkles in some of the leaders of the jazz new wave like David Murray and Blood Uterus, a Canadian with traditional jazz tastes and popular crossover acts.

For the time jazz fan with a healthy musical appetite, the creative booking experiments of Max Gordon and Stanley Crouch have yielded highly stimulating results.

These along with the normally high caliber programming that the Village Vanguard and The Tin Palace respectively often have earned

Assistance in preparing this story provided by Robert Ford Jr.

and maintained both outlets a reputation for the city's most consistently adventurous and exciting jazz.

Crouch, writer, musician, and booking director for the Tin Palace, brings more of a new wave edge to the club, though "what I'm trying to do here," he says, "is deal with jazz at its best, whatever the style it may be." "I don't give a damn if it could get Roy, Edgely, I'd have him."

In the meantime, Crouch works up jazz albums with his "In The Tradition," featuring a core of Artistic Blues, Fred Hopkins, and Steve McAll, then tapping the talent of pianists such as Stanley Cowell or Hilton Ruiz to round out the group.

Crouch also provided The World Saxophone Quartet to the public exposure. There have been solo evenings with drummer Jerome Cooper, And Art, James Newton, Clifford Jordan and Barry Harris, and various Blood Uterus are representative fare.

"It's got to be quality," declares Crouch, because today most people "do not have the money. Inflation means it's got to be excellent, or my money stays in my pocket," adds Crouch. "I want this club to be the Five Spot of today."

Local Village papers carry Tin Palace announcements, and public radio jazz programs keep their listeners posted on club activity. But Crouch also claims word of mouth to be a major factor in club success and boasts that taxi cab drivers have dropped off out of town fares at The Tin Palace when asked to recommend a hot jazz spot.

For more than a quarter of a century, Max Gordon's Village Vanguard has been the cornerstone of Manhattan jazz, and the name is synonymous with performances of jazz greats past and present.

The title of Gordon's autobiography just sold to St. Martin's Press last summer, "Live At The Village Vanguard," tells it all. The world-renowned club has been the site of numerous historic album dates including those of John Coltrane, Keith Jarrett, and most recently the homecoming dates of long-time expatriate Dexter Gordon. This word of mouth via record name has brought The Vanguard name to more countries than any other club could claim. It is

purely as a service that Vanguard dates are advertised in the Village Voice.

Recent years have seen Max Gordon experiment with a non-music oriented led by Slide Hampton. He has also booked a bass octet has returned vocalist Alvin Ellis to performing, and has developed programs with Count Basie sideman Frank Foster as sextet leader.

With favorites such as Phil Woods, Illinois Jacquet, Bill Evans, and Wayne Marshall, Bill Mosca is keeping Gordon readily admits that he veers from avant-garde and fusion groups when booking. Flatly stating "we don't go in for people who are just blowing their tops."

But Gordon, who has seen the children of past customers now attending the club as adults, observes that the one-time neck and later fusion fans are now refining their taste.

"I like to see it happen," he says. "Young people are starting to listen to the older jazz, the swing jazz. They're returning to be hip. People are returning to the realities of jazz. Young people are finding their way home."

Nero Suit Names RCA

NEW YORK—An \$8.6 million action in U.S. District Court here by pianist Peter Nero charges that his albums were among 9.5 million albums not properly manufactured and sold by RCA Records between 1971 and 1973 after they had been deleted from the catalog.

While the suit claims Nero first became aware that RCA manufactured a "large" number of his records in this manner in 1976, the label had admitted to such manufacture and sale at current prices in a pre-trial order filed March 23, 1977 in a multimillion-dollar action by Rod McKuen and Stanyan Music (Billboard, April 23, 1977). A settlement was reached with McKuen before the case went to trial.

Nero, who recorded 15 albums for RCA, denies commercial relationships with RCA extending from 1960 to 1968, alleges that the label "defrauded and caused (him) economic disparagement when it covertly and illegally manufactured a large number of his records for sale as cut out merchandise."

Billboard SPECIAL SURVEY For Week Ending 11/10/79

Billboard Special Survey **Hot Latin LPs**

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SAN ANTONIO (Pop)		NEW YORK (Salsa)	
Rank	Artist (Label)	Rank	Artist (Label)
1	CHELO Los Cuatros Clavos MCA 1758	1	OSCAR DE LEON El gran grande TE 503
2	LOS CADETES DE LINARES Rancho 3026	2	CELA CURY & SONORA PONCE
3	JIMMY EDWARDS Am-Los (A&M) 1003	3	O. SANTOS & J. PACHECO Los Indios del Fama 540
4	WALLY GONZALEZ Fusion 5020	4	ARROY & PELLIN Los Cuatros Clavos MCA 1758
5	MARCELINO MUÑOZ Los Cuatros Clavos MCA 1758	5	LOS VIRTUOSOS Los Cuatros Clavos MCA 1758
6	LOS TIGRES DEL NORTE El Tacho Fama 537	6	PETE EL CORONDO RODRIGUEZ Los Cuatros Clavos MCA 1758
7	LOS CLASICOS El Tacho Fama 537	7	LA ORQ. LA TERRIFIC Los Cuatros Clavos MCA 1758
8	RAMON AYALA Los Cuatros Clavos MCA 1758	8	ORQ. LA MASACRE New Generation 817
9	JOAN SEBASTIAN MCA 1774	9	CHORANGA CASINO J&M 1001
10	ROBERTO PULIDO Los Cuatros Clavos MCA 1758	10	WILLIE COLAN Los Cuatros Clavos MCA 1758
11	JOSE DOMINGO Los Cuatros Clavos MCA 1758	11	JOE CUBA Los Cuatros Clavos MCA 1758
12	YOLANDA DEL RIO Los Cuatros Clavos MCA 1758	12	HECTOR LAMOE Los Cuatros Clavos MCA 1758
13	MAZZ Los Cuatros Clavos MCA 1758	13	WILLIE ROSARIO Los Cuatros Clavos MCA 1758
14	JULIO GIESLES Los Cuatros Clavos MCA 1758	14	FANIA ALLSTARS Los Cuatros Clavos MCA 1758
15	CAMILLO SESTO Los Cuatros Clavos MCA 1758	15	RICARDO REY & BOBBY CURY Los Cuatros Clavos MCA 1758
16	RAMON AYALA Los Cuatros Clavos MCA 1758	16	CASANOVA AMERICA Los Cuatros Clavos MCA 1758
17	CAMILLO SESTO Los Cuatros Clavos MCA 1758	17	J. PACHECO & CASANOVA Los Cuatros Clavos MCA 1758
18	TONY DE LA ROSA Los Cuatros Clavos MCA 1758	18	W. COLON & R. BLADES Los Cuatros Clavos MCA 1758
19	ALBERTO VAZQUEZ Los Cuatros Clavos MCA 1758	19	QUINTON LATINA Los Cuatros Clavos MCA 1758
20	ANGELA CARRASCO Los Cuatros Clavos MCA 1758	20	LOS HIJOS DEL REY Los Cuatros Clavos MCA 1758
21	PERLA DEL MAR Los Cuatros Clavos MCA 1758	21	ORQ. TIPICA NOVEL Los Cuatros Clavos MCA 1758
22	VICENTE FERNANDEZ Los Cuatros Clavos MCA 1758	22	ELADIO JIMENEZ Los Cuatros Clavos MCA 1758
23	CHELO Los Cuatros Clavos MCA 1758	23	BOQUINQUEN ALLSTARS Los Cuatros Clavos MCA 1758
24	LOS FELINOS Los Cuatros Clavos MCA 1758	24	ALBAQUERTO Los Cuatros Clavos MCA 1758
25	RUBEN NARANJO Los Cuatros Clavos MCA 1758	25	ORQ. YAMBU Los Cuatros Clavos MCA 1758

An \$8,000 Event

CONYERS, Ga. A recent benefit concert featuring John Gary and the Mac Frampton trio was held here to kick off the fund raising for the Rockside House, a local treatment center for drug and alcohol abuse. The concert was the first event to raise money for a new building, with more than \$8,000 being raised.

Study C-right Law

LOS ANGELES—Law Lectures Institute will present two intensive courses on all aspects of the copyright law. Copyright attorney Melville B. Sommer will deliver six-hour lectures each day. The courses are scheduled for Jan. 11-12 at the Beverly Hilton Hotel in Beverly Hills and Jan. 17-18 at New York's Sheraton Hotel.

Radio Infringement Rights Decision Due

By ROBERT ROTH

NEW YORK The minimum number of radio speakers which makes a business location liable for a performing rights license may be decided soon in a lawsuit pending in Chicago federal court.

ASCAP temporarily suspended collection of licensing fees from locations using radios connected to multiple speakers following the Supreme Court's 1975 decision in the Aiken case, which held that the owner of a restaurant which had a radio connected to four speakers was not liable for copyright infringement.

The Society had told the high court that it had 5,150 locations so licensed which netted it an annual income of \$246,000.

With the enactment of the new Copyright Act which took effect Jan. 1, 1978, ASCAP resumed its licensing in this area, but one year later had only about 3,000 signed up.

A section of the law which was supposed to clarify who was liable for licensing did not specify the number of speakers which made an unlicensed business an infringer so the Society brought four test cases [Billboard, Jan. 20, 1979].

Two of these cases have not been settled and the defendant in the Chicago suit, a fast food chain called Cal's Inc., recently filed a motion for summary judgment, claiming it is exempt from copyright infringement under the law.

Its attorneys rely in part on the legislative history of section 110 (5) of the Copyright Act in which the conference committee on the bill which became the law discussed the Aiken case.

The committee stated that "a small commercial establishment" of the type involved in that case would be exempt. "The Cal's restaurants have no more (than four speakers) and, therefore, must also be exempt," they argue.

ASCAP's reply is due Dec. 1 before U.S. District Judge Prentice H. Marshall.

General News

Lifelines

Births

Son to Ken and Judy Morris in New York Oct. 27. Father is song-writer-producer.

Daughter, Sunshine Amber, to Linda and Scott Spain in Irvine, Calif., Oct. 23. Father is recording engineer for International Automated Media.

Daughter, Rhani Lee, to Christine Marbach and Michael Lee in Los Angeles Oct. 24. Mother is with Billboard's disco chart department; father is national promotion director for Tom Hayden & Associates.

Marriages

Chris Hillman, member of Capitol's McGuinn, Clark & Hillman group, to Connie Pappas, personal manager, Oct. 27 in Los Angeles.

Sam Bardin to Patra Mattis in Las Vegas last month. He records for Vegas Records.

Deaths

Jimmie Skinner, 70, singer and composer who frequently guested on "Grand Ole Opry" in Nashville, of a heart attack Oct. 27 at his home in Hendersonville, Tenn. He was the composer of "Doing My Time," "Let's Say Goodbye Like We Said Hello" and other country-bluegrass songs.

Closeup

PEGGY LEE—Close Enough For Love, DRG SL590. Produced by Hugh Fordin.

She's back on vinyl after a long, long absence. And what she has to say in her impeccably-produced 1970s recital is precisely what a legion of her followers have impatiently awaited. Peggy's singing again and all's right with the world.

Lee has never, in her 40-year career, been one in tune for the good old days. Nor does she say that "they aren't writing songs the way they once did." She is alert to and appreciative of late 1979 compositions, far more so than most of her aging colleagues. And she still is capable of turning out a gem of a tune herself as she does in this attractively packaged album which, if it exhibits a weakness, is in its deplorable lack of informative annotation.

Peggy chose Richard Hazard as her arranger-conductor for the Los Angeles sessions last May 30-31 which resulted in this, one of the year's most musically impressive efforts. Contributing to the success of the undertaking are Hazard's sidemen, guitarists John Pino and Dennis Budimir and John Chiodi; Max Bennett, plucking both acoustic and electric bass; John Guerin, drums; and percussive effects, and perhaps most of all, piano and keyboards contributions by the sensitive and gifted pianist Underwood.

In lack of it, you'll find a moderate-sized "You" from Tom Snow's contemporary catalog ("I'm talkin' 'bout you," she insists, as electronic sounds complement her entreaties to a lover. "Close Enough For Love" is taken a tad slower, and with the lyrics she composed herself. Peggy establishes a classic Billie Holiday mood on a simple and arresting ballad which evokes the ambience of a 2 a.m. romantic haison.

Yet even more seamless is Michael Frank's "A Robinson" Peggy revels in his frank, ultra-ultra lyrics.

"Baby, I'm so glad you found me/I tremble when you do the things you do/Baby, wrap yourself around me/My heart sings when you do the things you do."

When she started singing with Benny Goodman's band in 1941, a song like "A Robinson" would have been banned from radio broadcasts. But Lee's remarkable talent has long enabled her to sound angelic one moment and whoresn the next. No female is equipped with more vocal versatility than the venerable blonde from the north Dakota farmlands, who in recent years has courageously fought and defeated a plethora of physical ailments which only temporarily sidetracked her enviable professional career.

Cole Porter's "Just One Of Those Things" wraps side one. In Lee's hands it spins off the turntable as

freshly and appetizing as it did when it was first performed in the mid-1930s. One has no way of knowing which of the three guitarists is plucking the solo fills behind Peggy's perky lyrics, but he is effective.

Side two opens with another older, Will Donaldson and Ned Weyer's



Peggy Lee: a superb return.

"Can't Resist You." Surprisingly, there's an emphatic, undeniable disco feel to the Hazard chart which suits Lee and her wondrous adroit ability as does one of her gowns. "Come on in from the Rain" is cruel in a way. For Peggy's deeply emotional version, if one may be blunt, a vastly superior to the original by the composer, Melissa Manchester, who conceived the tune a few years back in a collaboration with Carole Bayer Sager.

"In The Days Of Our Love" (Marion McPartland-Peggy Lee) pops through the twin speakers dramatically. One quickly surmises that Lee's intensely personal lyrics reflect a period in her life when she was deeply in love with guitarist David Barbour, the gentlemanly and handsome husband who fathered Peggy's daughter Nikki. It is intensely moving. The listener can almost hear Peggy's heartbeats as she delineates the delicate lyrics.

"Through The Eyes Of Love" (Marvin Hamlisch-Carole Bayer Sager) is still another ballad which Lee performs more emotionally, more feelingfully, than the composers were capable. And perhaps even more touching is the album's closing track, Arthur Hamilton's "Rain Sometimes," in which Lee convincingly philosophizes:

"Rain sometimes, money down the drain sometimes, reason to complain sometimes, that's how it will be/Charm gone sometimes, love gone too/From Main sometimes, we'll ride the gravy train sometimes, just you wait and see."

Underwood's acoustic piano is particularly tasty on this finale, and in a subtle way, Peggy achieves the best beat on the entire album.

DRG has a musically powerful LP here, one which screams for radio exposure. DAVE DEXTER JR.

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Billboard.

VIDEOCASSETTE TOP 40

Billboard Debuts Industry's First-Ever Videocassette Top 40 Chart.

Kick-off of this new innovative chart feature will be in Billboard's November 17, 1979 issue (On sale November 12). The Video Cassette Top 40 Chart. Watch for it in the Top 100!

Audio Video section next week!

Billboard again leads the way in this fast-growing field with the industry's first-ever Videocassette Top 40 Chart.

As the industry grows and research dictates, the chart will likewise be expanded to reflect that growth and to report the dynamics of this segment of the industry that means extra business (profits) to the retailing outlets, subsidizers, distributors and manufacturers.

Stiff Label To Solo On Limited Basis

NEW YORK Staff Records, the English new wave label, distributed in the U.S. by both Columbia and Epic Records as Stiff/Columbia and Stiff/Epic, is going out on its own with a new Stiff label that will be independently pressed, distributed and marketed.

All releases on the independent Stiff label will be pressed and shipped in limited quantities and sold only C.O.D. with no returns.

Barry Taylor, general manager of Stiff, says the label will continue to maintain its distribution agreement with CBS. The new Stiff move is similar to what Virgin Records and

Island Records do when some of their releases are not deemed commercially strong enough for Atlantic/Warner. These are then released through J&M.

Retailers will be encouraged not to order large quantities of the \$3.99 wholesale priced disks which are shipped from Stiff's New York office and through the Rounder Records distributed system.

First release will be "The Whole Wide World" LP by Wireless Eric which ships this week, and the single "Take The Cash (K.A.S.H.)" Wireless Eric will tour the U.S. in November and December.

AFM-Label Contract

Continued from page 1

With its terms unanimously agreed to by the union's negotiating committee, ratification is considered a certainty. Ballots must be returned to the AFM headquarters here by Nov. 26.

Manufacturers will continue to pay the approximate levy of 0.5% on sales to each of the funds on all recordings produced under AFM production. Total fund dollars go to finance free concerts by musicians across the country, and the special payments, "royalties," to sidemen in proportion to the number of sessions they play. Each fund receives more than \$15 million a year.

Under the agreement, wages for regular three-hour sessions, \$127.05 under the pact which expired Oct. 31, go to \$137.21 as of Nov. 1, and to \$146.81 a year later. Special sessions (two-hour), previously \$83.85, rise to \$90.56 and then to \$96.80.

Over the run of the pact, three-hour symphonic sessions go from \$134.67 to \$145.44 to \$155.62, and four-hour sessions from \$179.56 to \$193.92 to \$207.40.

The Canadian session rate, \$105 under the expiring pact, and the Puerto Rican rate, formerly \$76.23, also rise proportionately, 8% in the first year and 7% in the final 13 months.

Record labels and AFM negotiations also reached agreement on new terms that are expected to stimulate more U.S. recording of chamber music (24 players or less) and on-location symphonic and opera tapes.

The new pact allows for a four-hour chamber music session at \$151.20 starting Nov. 1, and \$161.74 a year later, in which up to 45 minutes of music may be used. Musicians must be given 15 minutes of rest each hour.

For on-location symphonic recordings, musicians will be paid according to finished product time,

or the equivalent of one hour's pay for each 10 minutes of accepted music. But payment of at least one session's wages must be made.

Only complete works may be recorded and no excerpts issued under this proviso. In addition, labels will be permitted to record multiple performances of a symphonic or opera work at no penalty.

In a letter to AFM members, union president Victor Luntzbaach characterizes the new conditions affecting symphonic and operatic recordings as "historic."

"It is the feeling of both union and management that these new provisions will result in additional employment for our members' and eventually reduce 'the flood of foreign recordings in the classical music field to a mere trickle.'"

Under the new deal, health and welfare payments go up marginally for instance, from \$3.50 a session to \$3.75—and orchestra and copyists receive modest increases.

There was no change negotiated in pension and welfare payments to the union, which remain at 10% of session rates.

In a special letter to RIAA members following conclusion of the agreement, president Stan Gottlieb wrote that matters pertaining to video and audio/visual will "be discussed in separate later negotiations outside of this settlement."

There had been advance speculation that videotape and videocassette problems would figure in the bargaining. **IS HOROWITZ**

Nearly To 20th-Fox

LOS ANGELES—Brian Francis Neary has signed an exclusive songwriting pact with 20th Century-Fox Music Publishing. In the past Neary has had his compositions recorded by Dionne Warwick, David Soul, Donna Fargo and others.

What's Shakin'? Quakes On LP

By DAVE DENTON JR.

LOS ANGELES—Music publisher Hiroshi Kuwahashina carefully divides his time into two sections in his suburban LaTanya office here.

As the U.S. representative of Japan's Watanabe Music Publishing Corp., he acquires subpublishing rights for his firm and succeeds frequently in placing American-made disks with Tokyo record firms for release in Japan.

He has a fax unit in his office. It hums from early morning until late at night with messages, virtually all transmitted in Japanese.

When he isn't involved with Watanabe business, Kuwahashina toils as a record producer, and one of his forthcoming releases is hardly your every day kind of LP.

"We selected seven of the most damaging earthquakes in history and by combining a computer with the actual reading of a seismograph we have put together an album which we figure will appeal to people in every part of the world," Kuwahashina notes.

He and his coproducer, Sam McWhorter, use the facilities of the California Institute of Technology in nearby Pasadena. They cooperated beautifully, says Kuwahashina, who has resided in California 11 years and who speaks 11 languages fluently.

The finished record offers awesome low-end sounds. Ominous bass rumblings such as have perhaps

never before been recorded recreate the frightening tremors which devastated Guatemala, Iran, Turkey, China, Japan, Mexico and San Francisco in the 20th century. "They are as accurate as science can make them," Kuwahashina declares.

Taken minutes of original music, composed by Hiroshi, composer-narrator Mark Sapphire underscores the quake sounds and narration by actor Joe Fetter.

McWhorter and Kuwahashina spent 18 months on the album which will first be released next month by Touchy Records in Japan. A U.S. release will follow in 1980, the label yet to be decided by the producers.

Warner Program

Continued from page 4

dropped out of the program.

The interns salaries were set by the three labels according to Robinz, with Barber revealing that the Elektra trainees were paid \$12,500.

"Most people who come in off the street into a record company start in the mailroom or as a secretary," says Barber, "but this way we've had a chance to learn all aspects of the company, from publicity to accounting, sales and promotion. We even worked out of the WEA distribution branch for a couple of weeks pulling orders."

According to Barber, about 1,000 college students applied for the intern slots. Selections were based on recommendations from campus advisors and experience in such activities as campus concert promotion and reviewing for student newspapers.

The program was organized by Dave Horowitz of Warner Communications, along with the heads of the three WEA labels.

A&M International's Year

Continued from page 10

length, of the artist singing two or three songs, are prepared three to six months in advance on acts the label feels are needed. Most of them are done by Claire Burton of the creative services department with others coming out of A&M London at a cost of "hundreds of thousands of dollars."

The clips are serviced around the world to deejays and journalists and are also used on local television stations outside the U.S.

Sixteen months ago, the international department began preparing 20-minute taped interviews in which the affiliate can blank out the interviewer's voice so that the artist portion can be used on radio.

"We have found that intelligent marketing, good promotion and coherent strategies used in conjunction with the release of our product show that international markets can be developed and proven highly successful," states Losmann.

With artist tours, coordination a done by manager and promoter, although there are times when A&M initiates tours based on interest in a particular country. All promotional tours are initiated by A&M.

Losmann states that the possibility exists that future Alia product, such as the Yellow Magic Orchestra will be released in the U.S. but only "if it could be meaningful in the U.S. and internationally."

He adds that Mexico is one market "that can be explored more in the areas of marketing and promotion. They are not as progressive as Brazil or Argentina. There is good potential there and we've only started."

A&M acts on the road or getting set to embark on international tours are Rita Coolidge, Herb Alpert, Dickies, Joan Armistrading, Joe Jackson, Gariand Jefferys, Police, Squeeze, Supertramp and Peter Allen.

NOVEMBER 10, 1979 BILLBOARD

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Number One

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1979

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Album Airing Practice Hit

Continued from page 3

sics and big new releases. "It's a sudden hit," says a disinterested "I've been doing it for three years." Bullett would consider deleting one or two songs from the late night airings to discourage copying. "We don't offer broadcasters in the market much to add to follow suit." WMET's album airings come only once or twice a month, claims p.d. Bob Coburn.

"The real key to this inflation," comments Coburn. "Records have become so expensive that the audiences can't afford it." Coburn wonders whether a "hunk of value" really replaces the album purchase, and insists that most WMET listeners don't have sophisticated home taping gear.

Max Tuchten of Chicago's Hearst Radio feels the issue may be getting too much attention. "I think they (record companies) can lower prices on records," comments Tuchten. "If we're selling that many less records it's not because of blank tape."

"To some degree we're losing sales to tape. But I don't put too much weight on this issue."

Hepewich Records manager Ken St. James says he's not sure if the fact that letters into the airings. He points out that this practice has been used by radio to prevent competitors from stealing exclusive airings.

"I agree with the retailers who say it's not fair, because it's not a real sale," Jean contends. "I go through cases and cases of blank tape."

"We're in the record business, not the blank tape business."

Carl Rosenbaum, owner of the rapidly growing Flip-Side chain, adds with radio.

"I think that radio stations are not at fault," explains Rosenbaum. "I would do what I have to do as a radio station to get the listener."

DENVER SNOW

By DICK KELLEHER

DENVER. The first measurable snowfall of the season fell in metro Denver Monday (29), delighting skiers and doing little damage to the area's music business.

"It's snowing like a bitch out there," exclaimed Bucksy Zeeman, the office manager of Boulder's Nordstar Recording Studio, and reported that no sessions were cancelled due to the snow. "It started about 1:30 this morning," says Zeeman, and estimated about two inches had fallen by early afternoon.

The National Weather Bureau reported 2 1/2 inches of snow had fallen by Tuesday morning.

Ben Fitzpatrick, vice president in charge of marketing at Mountain-Reckoning Studio, also in Boulder, reaffirmed the busy activity of that area despite the snow.

Fitzpatrick said there was a jungle being mixed down on Monday morning that started igniting on time. "There weren't a great many, but some who had to come in," he stated. "It probably lowered morale a little, but that was all."

Peaches' Westminster store on Denver's west side, usually the hardest hit part of town when it comes to snow, reported no sales and product manager Monty Allison. "Business has been pretty good, no worse than any other Monday."

In contrast, Scott Andrey, store manager of a Budget Record Store in Aurora, on Denver's far east side, reported business off "the 25's."

He said none of the snow was sticking to the ground, but added the

weather was "kind of crappy" and business was "slow."

Two area discs reported business off while a live music show reported attendance down only slightly. Eric New, disc manager of the Lady And The Dove in far northeast Denver, said there was no snow on the streets in his area but the roads were wet. "It's definitely slow," he said.

"The first old snap of the season always affects business," said Dave Greig, manager of Lyle Alzado's Disco. He reported that Monday night "the disco was a little slower than normal."

Steve Anderson, bar manager at My Sweet Lasz, a 3:22 night club featuring hard rock bands, reported that "the disco was usually pretty good." He said the snow had hurt business "a little bit."

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Kern predicts other record industry-related companies will follow by adding a monthly percentage on overdue accounts or about the same time the Ivy Hill charge goes into effect.

Should the Ivy Hill L39 charge take effect in January as expected, Kern believes the practice will continue as long as interest rates are at their current levels. "I feel we're a late payer, we're better off not to take some of the business coming our way."

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First release of New Moon/Cloudborn's first new music, which includes music published by international licensing agencies, handles

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First Of Season Does Little Harm To Store, Club Business

By DICK KELLEHER

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Ivy Hill Will Add a Charge

Continued from page 1

charge on all overdue accounts. "I think anyone else is doing it, yet," comments Kern, "however, I see the pressing plans and tape duplicators are facing the same problems and we will probably follow suit."

Kern claims that with every paying high interest rates, some counts are forced to take longer pay their bills. "We must pay our suppliers within 30 days," says Kern. "And I feel our account should pay us within 30 days."

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Awards To Writers

NEW YORK. ASCAP has distributed \$52,600 in special awards to writer members this year. The awards represent monies over and above performance royalties in ASCAP's sample surveys.

The cash awards are determined by the ASCAP board in two categories: pop and standards. Although some composers are ineligible because their royalty payments exceed the limit imposed by the panels.

Cleveland's Mirus Bows Label

NEW YORK.—Mirus Music, Inc., a six-month-old national distribution organization based in Cleveland, plans to establish its own label setup early next year.

A partnership between Pks Distribution, also based in Cleveland, and Ron Laforano of Mirus, the company is in the process of signing several acts.

Laforano, formerly Midwest representative for Arista, says he includes music published by international licensing agencies, handles

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REITHOVEN, LUDWIG VAN
Symphony No. 7 in A Major (Op. 93)
Prometheus Overture (Op. 43)
Missa Solemnis, Op. 41
LP 1985 159 14 98

MAHLER, GUSTAV
Symphony No. 3 in D Minor
Forester, California Boys' Choir
LP 1985 159 14 98

MAHLER, GUSTAV
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Forester, California Boys' Choir
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MAHLER, GUSTAV
Symphony No. 3 in D Minor
Forester, California Boys' Choir
LP 1985 159 14

EXECUTIVE PRODUCER: MICK FLEETWOOD.

Well, now that we've got your attention, we want to tell you about a man named Turley Richards.

Turley Richards? What does he have to do with Mick Fleetwood? Plenty.

Last year, Turley went to L.A. to check out the climate, cut some songs, and look up some old friends.

Well, talk about your typical overnight sensation stories, Mick Fleetwood—a friend of a friend—heard Turley's songs,

and to make this long story short, flipped out. That's how Mick Fleetwood came to be Turley

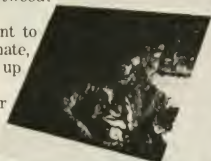
Richards' executive producer. Talk about being in the right place at the right time!

But there's a lot more to Turley Richards than his executive producer.

There's the years of playing. The years of writing, singing, performing. And the years of refining, growing.

And now, there's the magic when it all comes together with one hell of an album.

TURLEY RICHARDS



TURLEY RICHARDS "THERFU"

PRODUCED BY TURLEY RICHARDS. EXECUTIVE PRODUCER: MICK FLEETWOOD. 1990

Crezy?



Out of the Heartland of this wecky country comes


Head East

A band that's been working like crezy to fans all across the land...

Their new album is

"A Different Kind of Crezy"

It looks like crezy but it sounds so sane...

From Head East and A&M Records & Tapes. 

Produced by Jeff Glixman. Management: BNB Associates

● Continued from page 76

mod is light and frothy, but the tempo swings on one dominant note. "She Fever," which could be a new theme song for the *Wide World Of Sports*, is an age when adult contemporary formats are blurring with the regular pop-rock list. With is a champion of old-school MOR. **Best cuts:** "She Fever," "Peter Piper."

BISHOP & GEMIN—This is Our Night, latinity (WP90) Produced by Fred Muller Productions Inc., Matthew McCauley, Inc. This new male/female duo, consisting of Randy Bishop and Marty Gemin, tackles a broad range of pop styles here scoring most impressively on bold rock numbers like "Santa Monica Pier," "Love In Two Different Cities" and "You Take Me To Heaven." The coverage also includes softer MOR styled cuts and some midtempo tracks. All star backup musicians include David Saabara, John Klemmer and members of the Section and Tio. **Best cuts:** Those cited.

JORMA KAUKONEN—Jorma, RCA AFL1346. Produced by Jorma Kaukonen, David Kahne. This is pretty much a one-man effort by Kaukonen. He waxes all but one of the songs, does all the vocals, and plays all the guitars. No other instruments are used. There is no denying Kaukonen's ability with the guitar, both acoustic and electric, and his somewhat nasal vocals do have their own appeal. However, Kaukonen's songs and lyrics are just not that striking. **Best cuts:** "Straight Ahead," "The Long And The Short And The Sweet," "The Road Is Long."

SCORPIONS—Best Of The Scorpions, RCA AFL13516. Produced by Peter Dinkels. Cutted from the group's last previous LPs (yes there have been that many) the "Best Of" collection is a witch's brew of heavy metal and hard rock pyrotechnics that should a bit dated to sophisticated ears. This live-man-German group does what it does well, and if it is a little heavy-headed it is not without entertainment value. Best cuts: "Virgo Aulier," "Steamrock Fever," "Backstage Fever."

ROGER WHITTAKER—*Mirror Of My Mind*, RCA AFL3501. Produced by Eric Robinson, John Mackaswith. RCA's most prolific rich voiced MDR attraction once more surveys a program of pseudo folk songs, many of his own creation. Though the material tends to meld into one sentimental gesture, Whittaker always seems to mean what he sings. Sessions were made in Canada and London. **Best cut:** "You Are My Miracle."

PENETRATION—Coming Up For Air, Virgin International W2131 (JEM) played by Steve Lillywhite. Onstage, Perdue plays a slam-bang sort of punk rock on record; the live-persona group is considerably more disciplined, with singer Pauline Murray's sometimes shrieking vocals resolving themselves into real words in real songs. This is the second LP by the British group, and the first one to be released in the U.S. It shows considerable growth as instrumental prowess, pacing and songwriting ability. **Best cuts:** "She Is The Slave," "Lifeline," "Party's Over."

PATRICE RUSHEN—Pizzazz. Elektra 6E243. Produced by Patrice Rushen, Charles Minns Jr., Reggie Andrews. Young L.A. pianist deflected from jazz about a year ago and now is composing prolifically, slaughtering her records to a wider market. Her eight tracks on this LP are all her own tunes. And all are mixed via loud, unmusical vocals. Yet it's possible Rushen could attract a modicum of play in discos. **Best cuts:** "Cali Da Me."

Specs. Comp BLP40050798. Veteran producer Kim Fowley assembles some of his latest finds on this one, the record which features seven acts spread out over 17 cuts. Surprisingly most of this is very pleasing: subtle and melodic pop rock Laurie Bell's "If You're Gonna Change Your Heart" and the Old Ranges' "Nobody Seems to Know What Love Is" have more in common with Leo Sayer or Ian Gomm than the raw new wave rock Fowley's past and LP graphics might indicate. Best cuts: Those mentioned above. Somebody Else

SHAUN CASSIDY—Live, Warner Bros. HS3265. Produced by Michael Lloyd. Cassidy's fifth LP is a single disk live collection of his three gold singles and other stuff his plus several previously unrecorded tunes. Basically the package documents his move to more rock-oriented material over the past two years, in such new cuts as "Break For The Street" and

STARJETS—Epic N1936245. (CBS) Produced by Pip Williams. David Batchelor, Starjets, Rhett Davies. Young loud and snotty as the way this quartet plays its rock'n'roll. Although

the sound is not as crude or dense, most of the songs are reminiscent of the Ramones. One notable exception is "I'm So Glad," a midtempo ballad with r&b undertones, fresh harmonies and a shattering guitar solo. Of the rockers, "It's A Shame" stands out with its sizzling vocals and feel of one of Joe Jackson's better songs. **Best cuts:** "I'm So Glad." It's A Shame, "Schooldays," "Rud With The Pack."

THE NOW—Midspan International MS1014. Produced by

Joey Uranov While most of the Jew crop of young reggae bands try to pull some element of danger in their lyrics or posture, this three-man woman band revels in its broad teenage satchana. With such songs as "Waana Go Steady With Yu," "He's Taking Yu To The Movies" and "Can You Fit Me Up With Her," this group is about as new wave as 60s Donalds and the Heywoods. However, when this group does flex some muscle, the results are credible. "What's Her Name" is an irresistible uptempo rock song while "I Private Eye" has a loping, near reggae beat. **Best cuts:** "What's Her Name," "I Private Eye," "Chesline," "Reacta."

LEAD EAST—A different kind of Crazy, **AWM 34745**, produced by **Ian Gisman**. Meets, mainstream rock is what this band delivers. buoyed by the strong vocals of John Schiller and Mike Somerville's guitar work, this LP is a good example of no frills rock that does not have new wave influences. All of the bulk of the songs are upbeat, the ballads ("Love, her Now," "Morning") are well done. The latter especially has a nice feel due to the keyboard work of Roger Boyd. **Best cuts:**

TOMITA—Tomita's Greatest Hits, RCA ARL13439. No producer listed. Japanese electronic composer Isao Tomita's reworkings of popular compositions, all done on synthesizers, are intriguing and hypnotic. Tomita does not provide a com-

istent backdrop for the listener to use as a focal point. This makes the music very dreamy and hard to make sense of on the first listening. **Best cuts:** "Star Wars Main Title," "Space Fantasy" (Based On Also Sprach Zarathustra)." **HORSLIPS—Short Stories/Ta Tales, Mercury 58913809**
Produced by Steve Katz. Known in the past for its melodic

With the twin guitar attack of Johnny Fava and Charlie Connor, and more complex lyrics than your average bar band, the sound is reminiscent of Tim Lutz or Blue Oyster Cult in the 'Agents Of Fortune' era. Except for the beautiful acoustic number "Rescue Me," which features notable vocals and harmonies which bring to mind Simon & Garfunkel, everything is uptempo. **Best cuts:** "Law On The Run," "Rescue Me," "Bleached Roads," "Rock In My Arms."

SOU

FERN KINNEY—Gloove Me, Malaco 6361. Produced by **Carlson Whitsett**, **Walt Stephenson**, **Tommy Couch**. (TR). Kinney reaches both disco and soul material on her latest album, with a soul number, "Sun, Moon, Rain," emerging as the prelude to the album. Also likely to generate dance floor interest is a hypnotic disco reworking of "Pillow Talk." Syreia's 1979 smash "Kinney's" expressive, adaptable vocals top a background featuring synthesizers, bass and horns. Best cuts: those cited plus "Angel On The Ground," "Baby Let Me Know You."

country

HANK SNOW—Instrumentally Yours, RCA RHL3511. Produced by Hank Snow. Few careers have spanned the length of time or the shifts in music as successfully as this veteran's. Here he shows why, as his fingers expertly caress the strings of his guitar through a selection of beautiful classic arrangements. He's a master at his craft, whether it's on "Spanish Eyes," "Sweetest Of Sigma Chi," "I'dora Love Call" or "Wabos."

Blues **Best cuts:** All are fine
DAVE HOUSTON—From the Heart Of Houston, *Gerrie*
ONE102. Produced by Ray Baker, Tillman Franks. Houston's
melancholic soul style shines in a formal equality at home in
country or MOR turntables. There's pedal steel, harmonic
lots of acoustic guitar and background vocals, but health
does as well of piano, percussion, electric guitar, bass and
strings to add a pop air. **Best cuts:** 'Let Your Love Fall Back
On Me,' 'Best Friends Make The Worst Enemies,' 'Faded
Love And Water Roses'

MOE BANYO—One Of A Kind, Columbia 36228. Produced by Ray Baker. Traditional country is back in the saddle again. Bandy belts out some unadorned country tunes. Hot doses of steel guitar, raucous honkytonk piano and rock-solid bass patterns back Bandy's country balladries. **Best cuts:**

BOY HEARD—In Our Room, Elektra 6E234. Produced by James

Blowen. Head has a lively set of uptempo country ambles sweetened by strings and keyboards. The uptempo items are good for pacy, but Head comes through best with slow ballads such as "Things I Could Never Leave Behind" and "In Our Room." "Things I Could Never Leave Behind" is a cult: "In Our Room," "Things I Could Never Leave Behind,"

DOM COX—On The Line, ARC MCS901. Produced by Hoyt Henry, Sonny Throckmorton, Bob Morris, Roy Segal, Ben Saponi. A live debut album by this San Jose based country artist whose smooth singing talents are both impressive and highly listenable. Production is stylish, bright and loaded.

lively instrumentation **Best cuts:** "Damned If I Do (Damned If I Don't)," "It's My Way Of Loving You," "Crazy Arms"

iqz:

LARRY CORYELL—Return, Vaquero VSO79426. Produced by Danny Weiss. Coryell plays some dazzling guitar here, and the Brubeck brothers, Darius, Chris, and Dan help out respectively on piano, bass, and drums. Ray Mantli hits out the ensemble on percussion. The result is a fusca jazz LP that explores several musical moods. But front and center, Coryell's bell-like guitar. **Best cuts:** "Crisco Al The Disco," "Three Mile Island," "Sweet Shuffie."

TINY MOORE & JETHRO BURNS—*Back To Back*, Kaleidoscope F9. Produced by David Grisman. Grisman has assembled a band comprising electric, live string mandolin, (Moore) and Burns on acoustic mandolin and guitar, bass and drums as backup. The quartet plays old classics by Lester Young, Duke Ellington and Dizzy Gillespie, not without humor. One may hear this unorthodox program to believe the sounds that are achieved. **Best cuts:** "Groovin' High," "I A Melitone," "Tinkle To," "Out Of Nowhere."

GEORGE FEYER PLAYS THE ESSENTIAL JEROME KERN—Van
guard VS087/88. Feyer, remembered for his "Echoes Of"
series of piano albums, follows "essential" Cole Porter and

George Gershwin sets with a 35-song tribute to master melo-
dist Jerome Kern, really the granddaddy of the modern Amer-
can musical theatre. With rhythm accompaniment Feyz
breezes through the program with unabated siles. Best cuts:
'I'm Old Fashioned,' 'The Last Time I Saw Paris.'

TOMMY DORSEY—*The Complete, Vol. 4/1937, Bluebird AZM25564.* Produced by Frank Griggs. This latest two-record set in the continuing series of reissues of the Dorsey band's classic Victor recordings is heavily Clambake Seven: The small band, with a band Dorsey frequently recorded. There's a good number of solid Edith Wright vocals too. **Best cuts:** All

GLENN MILLER—The Complete, Vol. 5/1940, Bluebird AXM25565. Produced by Frank Orrigs. The two pocket add-on box to a complete reissue of all of the Miller band's studio work in an extensive package. There are a few late miller

work is an interesting package: there are a few hits ("Sugar, Sugar," "Berry Hill," "A Handful of Stars"), a few covers ("Beat Me Daddy Eight To The Bar," "Five O'Clock Whistle") and some misses ("A Cabana in Havana," "Be Happy," "Fifth Avenue"). In all the selections show how far Miller had yet to come in popularity. **Best cuts:** Those mentioned

RED GARLANDO—Saying Something, Prestige P24090. Produced by Bob Weinstock, Orrin Keepnews. This double LP of four aune tracks taped in 1957 and 1961 by the big band

And in his group are men like John Coltrane, Donald Byrd, Oliver Nelson and Charlie Persip. Tunes are reliable standards plus a pleasant original by Gattano. **Best cuts:** "Under the Sun," "Solitude," "Late May."

DONALD BYRD—And 125th Street, N.Y.C. Elektra 65247
Produced by Donald Byrd. Leader-producer Byrd blows his trumpet and flageolet non-expressively through eight tracks, but it is difficult to find a true jazz approach on any of them with the vocals and sluggish, non-rhythmic electronic support. Byrd relies on as accompaniment. Strings are no bargain either, in this eminently disappointing LP from a man who

(Continued on page 81)



NEW!.....

People get ready,
there's a ship coming!

JEFFERSON STARSHIP "Freedom At Point Zero"

Appealing to their widest audience ever, the new Jefferson Starship takes rock to heights unheard of. Nine new songs transcending time and space to arrive at..."Freedom At Point Zero." The first album from the new Jefferson Starship — a top-seller as always and especially during the holiday season.

Includes the single, "JANE."



Produced by Ron Nevison for Gadget Productions, Inc.

REUNION
RECORD
Manufactured and distributed by RCA Records

JEFFERSON STARSHIP

PAT METHENY GROUP

AMERICAN GARAGE



PHOTO: JOEL NEWMAN



Pat Metheny: 6 & 12-string guitars.
Lyle Mays: piano, Oberheim, autoharp, organ.
Mark Egan: bass.
Dan Gottlieb: drums.

Their long-awaited new
group album has arrived.
AMERICAN GARAGE (MCA-1-1155)
On ECM Records and Tapes.
Manufactured and distributed by
Warner Bros. Records Inc.

Your Dates

11/1-2 Peck West, Chicago, Ill.
11/3 The College of DuPage, Glen Ellyn, Ill.
11/4 Headliners Club, Madison, Wis.
11/5 Childrens Theatre, Minneapolis, Minn.
11/6 The Faber Theatre, Milwaukee, Wis.
11/7 The Vogue Theatre, Indianapolis, Ind.
11/8 Bogert's, Cincinnati, Ohio
11/10 The Royal Oak Theatre, Detroit, Mich.
11/12 Clark University, Worcester, Mass.
11/13-15 The Paradise Theatre, Boston, Mass.

11/17 Hofstra Playhouse, Hempstead, L.I., N.Y.
11/19 Rutgers University, New Brunswick, N.J.
11/20-24 Boston Line, N.Y.C., N.Y.
11/25 Englewood Plaza, Englewood, N.J.
11/27-30 Starr's, Philadelphia, Pa.
12/2 Bayou, Washington, D.C.
12/3 The Empire Theatre, Richmond, Va.
12/4 Duke University, Durham, N.C.
12/5 Agnes Ballroom, Atlanta, Ga.
12/7 Armadillo World Headquarters, Austin, Texas

12/8 Rockefeller's, Houston, Texas
12/9 Palladium, Dallas, Texas
12/10 The Medicine Theatre, Tulsa, Okla.
12/13-15 Romy, Los Angeles, Ca.
12/16 Outer Twentieth of Technology, Los Angeles, Ca.
12/16-19 Great American Music Hall, San Francisco, Ca.
12/21-22 Bighorn, Portland, Ore.
12/23 The Place, Seattle, Wash.
12/27 Rainbow Music Hall, Denver, Colo.
12/29 Uptown Theatre, Kansas City, Kansas

Gimme,
Gimme, Gimme,
Gimme
Teenarama!



"Teenarama" brings out the juvenile delinquent in you.
"Teenarama." The new single from The Records. VA 13130
"Teenarama." Specially remixed for single release. 87002
On Virgin Records.
Produced by Robert John Lange from The Records album.

YOU
WANT
MONEY?

The Flying Lizards



Money

You got money!!
"Money?" The new single from the Flying Lizards. 87003
"Money?" A UK Top 5 single that cost \$20 to produce.
A familiar song that will never sound the same again.
The best things in life are free. But everybody wants (money).
Music with a difference...
On Virgin Records
Produced by David Cunningham

Virgin

THE HOTTEST COUPLE OF THE YEAR
ARE BACK WITH "TWICE THE FIRE"
BY LARRY



The new album from Peaches & Herb, featuring the hit "Roller Skatin' Mate"
On Polydor/MVP Records and Tape

Produced by Freddie Perren for Grand Slam Productions, Inc.



Management: Prime Time Productions, Ltd. (1991)

Consumed From National Retail Chart Disc and the Record Market Research Dept. at Chart			N-SIDE OF A 45 PRICE			★			DISC SIDE OF A 45 PRICE			★			DISC SIDE OF A 45 PRICE												
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	Label Number (Dist. Label)	A-100	B-100	C-100	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	Label Number (Dist. Label)	A-100	B-100	C-100	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	Label Number (Dist. Label)	A-100	B-100	C-100	
★	1	4	EAGLES	The Long Run	AS 300	8.98	8.98	8.98	★	6	14	4	SANTANA	Marathon	Columbia EC 3034	8.98	8.98	8.98	71	64	4	BETTY MIDLER	Thighs and Whispers	Mercury 9000	7.98	7.98	7.98
★	2	10	LED ZEPPELIN	In Through the Out Door	SW 300	8.98	8.98	8.98	★	15	17	8	NEIL YOUNG & CRAZY HORSE	Rock On!	Mercury 9000	8.98	8.98	8.98	72	40	17	ROBERT PALMER	Accidents	Mercury 9000	8.98	8.98	8.98
★	4	5	STYL	Cherish	SW 300	8.98	8.98	8.98	★	42	5	BOHNE KATY	Rock On!	Mercury 9000	8.98	8.98	8.98	73	55	47	DOOBIE BROTHERS	Minute by Minute	Mercury 9000	8.98	8.98	8.98	
★	13	13	COMMODORES	Midnight Magic	SW 300	8.98	8.98	8.98	★	21	11	TALKING HEADS	Fear of Music	SW 300	7.98	7.98	7.98	★	180	2	OUTLAW	In the Eye of the Storm	Mercury 9000	8.98	8.98	8.98	
★	5	7	FOREIGNER	Head Games	SW 300	8.98	8.98	8.98	★	44	3	ELTON JOHN	Victims of Love	SW 300	8.98	8.98	8.98	★	75	58	32	SPYRO GYRA	Working Class	Mercury 9000	7.98	7.98	7.98
★	7	2	PLEETWOOD MAC	Rock	SW 300	15.98	15.98	15.98	★	43	21	ELECTRIC LIGHT ORCHESTRA	Discovery	SW 300	8.98	8.98	8.98	★	130	2	ANNE MURPHY	It Ain't Love You	Mercury 9000	8.98	8.98	8.98	
★	8	5	HERB ALPERT	Rox	SW 300	7.98	7.98	7.98	★	46	4	VILLAGE PEOPLE	Love And Strife	SW 300	13.98	13.98	13.98	★	77	59	22	DIANA ROSS	The Boss	Mercury 9000	7.98	7.98	7.98
★	53	2	DONNA SUMMER	On the Radio - Greatest Hits	SW 300	13.98	13.98	13.98	★	48	28	DONNA SUMMER	Bad Girls	SW 300	13.98	13.98	13.98	★	78	76	4	JIMMY MESINA	Back	Columbia EC 3034	7.98	7.98	7.98
★	51	2	NARADA STRASSER	Del	SW 300	8.98	8.98	8.98	★	49	35	FOGAT	Boogie Man	SW 300	8.98	8.98	8.98	★	88	7	ISAC HATES	Don't Let Go	Mercury 9000	7.98	7.98	7.98	
★	12	4	BARRY MANLOW	One Voice	SW 300	8.98	8.98	8.98	★	50	32	CHIC	Risque	SW 300	8.98	8.98	8.98	★	87	16	VARIOUS ARTISTS	Studio 54	Mercury 9000	7.98	7.98	7.98	
★	13	7	KENNY ROGERS	Angel	SW 300	8.98	8.98	8.98	★	56	3	DARTY MALL & JOHN DATES	A State	SW 300	7.98	7.98	7.98	★	81	79	40	KENNY ROGERS	The Gambler	Mercury 9000	13.98	13.98	13.98
★	18	9	MICHAEL JACKSON	Off the Wall	SW 300	8.98	8.98	8.98	★	57	7	CRYSTAL GAYLE	Miss The Mississippi	SW 300	7.98	7.98	7.98	★	82	80	32	BAR KATY	Love	Mercury 9000	7.98	7.98	7.98
★	18	10	THE CRACK	Get The Crack	SW 300	7.98	7.98	7.98	★	58	5	SONORITHCA	Quadruphonia	SW 300	13.98	13.98	13.98	★	101	8	L.D. SOUTHER	You're Only Lonely	Mercury 9000	8.98	8.98	8.98	
★	14	14	SUPREMACY	Breakfast In America	SW 300	8.98	8.98	8.98	★	59	32	VAN MORRISON	Into the Music	SW 300	8.98	8.98	8.98	★	84	73	72	THE CARS	Heartbeat City	Mercury 9000	7.98	7.98	7.98
★	12	6	CHICK	Drum Piece	SW 300	8.98	8.98	8.98	★	50	36	WEATHER REPORT	It Is	SW 300	13.98	13.98	13.98	★	85	75	18	SAVANNY HAGER	Street Machine	Columbia EC 3034	7.98	7.98	7.98
★	10	11	JOHN TYLER	Now I'm Coming	SW 300	8.98	8.98	8.98	★	92	2	RICK JAMES	For He Is Up	SW 300	8.98	8.98	8.98	★	86	80	20	THE WHO	The Kids Are Alright	Mercury 9000	12.98	12.98	12.98
★	18	12	AC/DC	Highway to Hell	SW 300	8.98	8.98	8.98	★	63	2	POLICE	Regatta De Blanc	SW 300	7.98	7.98	7.98	★	87	80	32	Q.D.	Disco Night	Mercury 9000	7.98	7.98	7.98
★	18	5	FUNKADELIC	Inside Jam Wants You	SW 300	8.98	8.98	8.98	★	53	29	EARTH, WIND & FIRE	I Am	SW 300	8.98	8.98	8.98	★	88	80	16	CAMEO	Secret Dimes	Mercury 9000	2.98	2.98	2.98
★	16	9	THE ALAN PARSONS PROJECT	Live	SW 300	8.98	8.98	8.98	★	54	49	CHARLIE DANIELS BAND	Midwest Man Reflections	SW 300	8.98	8.98	8.98	★	89	81	31	WAR	Heaven	Mercury 9000	7.98	7.98	7.98
★	20	20	DIOWNE MARVIN	Live	SW 300	8.98	8.98	8.98	★	55	38	ASHFORD & SIMPSON	Slay Free	SW 300	8.98	8.98	8.98	★	90	77	31	VAL HENRI	Live	Mercury 9000	7.98	7.98	7.98
★	22	22	JOURNEY	Evolution	SW 300	7.98	7.98	7.98	★	54	41	FRANK ZAPPA	Joe's Garage	SW 300	7.98	7.98	7.98	★	174	2	MELISSA MANCHESTER	Melissa Manchester	Mercury 9000	8.98	8.98	8.98	
★	23	23	ETHAN TULL	Cumbersome	SW 300	7.98	7.98	7.98	★	57	47	CRUSADERS	Street Life	SW 300	7.98	7.98	7.98	★	91	62	17	JOHN WILLIAMS	Heavenly Creatures	Mercury 9000	8.98	8.98	8.98
★	26	7	MOLLY HATCHETT	Carols With Disaster	SW 300	7.98	7.98	7.98	★	56	60	TEDDY PENDERGRASS	Teddy	SW 300	8.98	8.98	8.98	★	92	65	18	RICK LIOU	Labour of Love	Mercury 9000	7.98	7.98	7.98
★	24	17	CARD	Lucky O	SW 300	8.98	8.98	8.98	★	59	61	ARBA	Wonder Voids	SW 300	7.98	7.98	7.98	★	93	91	14	RED SPEEDWAGON	Time Line	Mercury 9000	8.98	8.98	8.98
★	25	6	STEVE MARTIN	Comedy Is Not Pretty	SW 300	8.98	8.98	8.98	★	72	4	GLORIA GAYNOR	I've Got a Feeling	SW 300	8.98	8.98	8.98	★	94	96	16	JENNIFER WARREN	Good Through the Heart	Mercury 9000	7.98	7.98	7.98
★	27	4	BLONDE	Let It Be Good	SW 300	8.98	8.98	8.98	★	70	10	TIM CURRY	Fortress	SW 300	7.98	7.98	7.98	★	95	95	59	STYX	Parade of Eight	Mercury 9000	7.98	7.98	7.98
★	29	10	FRANCE ALI	France Ali	SW 300	7.98	7.98	7.98	★	164	2	BOB JAMES & CARL KLUH	One On One	SW 300	8.98	8.98	8.98	★	96	97	28	WYLFON JENNINGS	Greatest Hits	Mercury 9000	7.98	7.98	7.98
★	30	8	ADOL & THE GANG	Ladies Night	SW 300	7.98	7.98	7.98	★	74	5	SHOES	Present Tense	SW 300	7.98	7.98	7.98	★	97	98	12	ROBERT JOHN	101	Mercury 9000	7.98	7.98	7.98
★	24	5	JIMMY BUFFETT	Lullaby	SW 300	8.98	8.98	8.98	★	115	2	ANGELA BOFFILL	Angel of the Night	SW 300	7.98	7.98	7.98	★	101	99	7	FAT BACK BAND	101	Mercury 9000	7.98	7.98	7.98
★	37	4	KENNY LOGGINS	Keep The Fire	SW 300	7.98	7.98	7.98	★	76	3	JEAN LUC PONTY	A Taste of Passion	SW 300	7.98	7.98	7.98	★	99	81	16	KINGS	Low Budget	Mercury 9000	7.98	7.98	7.98
★	31	31	DIARY	Identify Yourself	SW 300	8.98	8.98	8.98	★	114	2	NIQUELETTE LARSON	In the Nick of Time	SW 300	8.98	8.98	8.98	★	100	64	38	CHEAP TRICK	Cheap Trick At Budokan	Mercury 9000	8.98	8.98	8.98
★	36	17	SOUNDTRACK	The Muppets	SW 300	8.98	8.98	8.98	★	67	8	BRENDA RUSSELL	Heritage	SW 300	7.98	7.98	7.98	★	101	85	14	B-52's	Mercury 9000	7.98	7.98	7.98	
★	34	7	KARLA BOROVO	Resistances	SW 300	7.98	7.98	7.98	★	68	69	PLEASURE	Follow Me	SW 300	7.98	7.98	7.98	★	102	90	32	RICARTE LEE JONES	Nickel Love	Mercury 9000	7.98	7.98	7.98
★	33	33	LITTLE RIVER BAND	First Under the Wire	SW 300	7.98	7.98	7.98	★	69	64	STEPHANIE MILLS	What One Gonna Do With My Love	SW 300	7.98	7.98	7.98	★	103	91	33	IND COMPANY	Sensation Agency	Mercury 9000	7.98	7.98	7.98
★	45	3	JOE JACKSON	I'm the Man	SW 300	7.98	7.98	7.98	★	70	71	JUDAS PRIEST	Unleashed in the East	SW 300	7.98	7.98	7.98	★	104	103	8	LEO ZEPPELIN	Live Zeppevin	Mercury 9000	7.98	7.98	7.98

STAR Performers Stars are awarded on the Top 4 & Tape chart based on the following upward movement: 11-20 Strong increase in sales; 11-20 Upward movement of 4 positions; 21-30 Upward movement of 6 positions; 31-40 Upward movement of 8 positions; 41-100 Upward movement of 10 positions. Previous week's star positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. *Recording Industry Assn. of America sales for week of \$500,000 units (See indicated by bullet). *Recording Industry Assn. of America sales for sales of 1,000,000 units. (See indicated by triangle). *Recording Industry Assn. of America sales audit available on request.

Tom Scott drives the music home!



Tom Scott has taken his sax from Los Angeles, where he formed the L.A. Express, to New York, where he created the New York Connection, to studios all over the country where he's worked with everyone from Joni Mitchell to McCartney and Steely Dan.

And now he's taking it right to where the music lives. On the street.

On his new solo album, "Street Beat," Tom combines his street sense with everything he's picked up from working as a musician, composer and producer.

The results are some savvy sounds.



"Street Beat." The new Tom Scott.
On Columbia Records and Tapes.

NEARS \$9 MILLION GROSS

New Building For 'Soundsheets' Firm

By ALAN PENCHANSKY

CHICAGO—Annual sales for Eva-Tone Soundsheets Inc. will approach the \$9 million mark this year as the company cuts the ribbon on a new Clearwater, Fla., production facility.

Eva-Tone is the leading manufacturer of sound recordings on flexible plastic sheets. Opening of the new \$1.5-plus million headquarters and production center brings with it sales force expansion and greater production capacity than ever before, corporate spokesman Mel Ardelean explains.

"We're at the strongest point we've ever been with more press than before," Ardelean says.

The new 90,000 square foot facility, which replaces a building less than half that size, occupies a 16-acre site.

According to Ardelean, Eva-Tone's annual sales figure will be up by more than \$2 million this year. The privately held company posted \$6.5 million in sales in 1978.

Contracting the new plant reportedly cost half of the estimated price of expanding the existing Chicago facility. Eva-Tone was founded in the Chicago area, and had been based in Deerfield, Ill.

Lower construction costs were not the only reason for the migration, however. Ardelean says there is increased room for growth in the Florida city, and the company also was concerned about improved quality of life for employees.

Eva-Tone now is employing about 220 persons. Ardelean says 70% of the division work is shipped to its bags along with the plant.

The U.S. government is the largest user of soundsheets, followed by advertising and sales promotion clients and by music industry users including publishers, labels and instrument manufacturers. Ardelean says

many blind persons receive books and periodicals on the sheets, through government programs.

Eva-Tone's process was invented in 1962 by company president Dick Evans. The company, dated from 1925 with equipment for manufacture of rubber stamps and rubber plates, a division now dwarfed by the soundsheet operation.

Ardelean says the company investigated transport and shipping access to Clearwater before making the switch. Eva-Tone also is pleased with the quality of Florida's labor market and with prospects for greater energy efficiency in the Gulf Coast community.

With a large scale southward migration of business said to be taking place, Eva-Tone sought to "join in on the ground floor of the Sun Belt business community," Ardelean relates.

An interruption in production was prevented by opening a temporary pressing operation in Florida as an interim phase. This was followed by the move into the new facility and the late October shut-down of the Deerfield operation.

The company is able to turn out about 2.5 million soundsheets weekly, explains Ardelean.

Soundsheets are offered in four basic sizes and can be ordered in runs of as few as 500. On orders of 1/2 million or more, costs drop to below six cents per sheet.

Hiring of four new salesmen accompanied the move, reports Ardelean.

Boulder Goes BMI

LOS ANGELES—Elektra/Asylum's new act Boulder, which has just released its debut album, has signed with BMI.

The Country Music Assn. will host a delegation from the People's Republic of China Friday through Sunday (9-11). Headed by Chinese Ambassador to the U.S. Chai Zemin and his wife, the delegation will also consist of the Chinese Cultural Counselor and his assistants, plus Dr. Michael Oksenberg, and Jim Fretz, special assistant to President Carter. The delegation to Nashville, in its fourth stages for many months, became a reality through the efforts of CMA members Frances Preston, Irving Waugh and Joe Talbot.

While in the city, the delegation will be received at a reception hosted by BMI, tour the Country Music Hall of Fame and Museum, branch at the Governor's Mansion, tour the Hermitage, visit the "Grand Ole Opry" and a Sunday brunch at Tom T. Hall's farm. The hope of CMA is that the trip will result in a tour of China for a group of country music artists.

KINK-Music Las Angeles is abandoning its adult contemporary format and adopting religious programming Dec. 2. Unlike KERT-AM in nearby Avalon which plays Christian music, KIMS will buy programming from various ministers and ministries. Tom Murphy, Jerry Mason and Larry McKay have been invited to stay as air talent though their only function would be to introduce the shows and give call letters. These call letters may change though to what and when is not certain.

With approval of the station manager, KINK-FM's program director Mike Bailey and music director Les Samuels recently aired the entire new Steve Martin album "Comedy Is Not Pretty," even though it was stickered with a warning that the LP contains language that may offend some people. Promoting the airing of the LP on the Portland, Ore., station with messages stating its possibly offensive aspects. Murphy reports that the response was "completely positive." We had phone response both thanking us for playing the album and expressing amazement that we had the guts to do what we had done.

Michael Jackson and the Jacksons are aiding efforts by the Chicago Public Library to stimulate reading among teenagers. Special bookmarks and bookcovers with Michael Jackson's photo and autograph are being made up. The library also will reproduce Michael's "personal favorites" reading list and the star's endorsement of children's reading.

Tom Heiman, owner of Peaches Records and Tapes, denies the substance of a rumor which appeared last week. "Although we continue to negotiate terms and programs with our suppliers, as we have in the past 17 years, we have not agreed to any change in our current method of billing including the new account number."

Meanwhile, Jne Smith, chairman of Elektra/Asylum,

In Track

called to tell us our recent Track items about E/A turning in its personnel and artist rosters is not correct. E/A also says our count of 125 persons who were with the label at the beginning of the year is incorrect. The number should be 185, according to Smith who also denies the artist roster will be trimmed.

Bie and Ladda received told a music symposium in Los Angeles that they were "honorably discharged" from the label, the former because of the failure of uncensored record labels, managers, agents, adding that since they were so "honorably discharged," they talked themselves right out of the business.

Frank Sinatra's 64th birthday celebration at Caesars Palace in Las Vegas will also mark his 30th anniversary in show business and will be an NBC-TV special next month.

Recording group Sea Level goes to court in Miami, Fla., Monday (5) seeking a permanent restraining order against Capricorn Records, its label for the past three years and three albums—after releasing the group's fourth album which has been in the can since early last year. The group was granted a temporary restraining order in August, and after two postponements, the hearing scheduled for Bibb County Superior Court will become a final one. The court-related news involving Capricorn, a suit filed by the Almain Brothers Band to halt release of a greatest hits package titled "Decades" is pending in the courts. . . . Capricorn's legal action with Polygram is also pending. No hearing date has been set, but both sides are answering legal documents and assembling evidence. On an unrelated note, a Capricorn spokesman states that label president Phil Walden was taken to the hospital by a heart attack last week. The label recently won a legal battle with the Marshall Talbot Band over the release of a live album. The album shows the band shipping their gear to the stage.

Harry W. "KC" Casey of K.C. & the Sunshine Band produced the latest LP by Teri DeSario, "Midnight Madness" for Casablanca. The production marks Casey's first time outside the TK realm as a producer. In addition, Casey duets with DeSario on two tracks and will produce one of the tracks on the album.

The \$100,000 Disco Classic came to the L.A. area last week. That's a national dance contest and the competition held their steps at the Plaza Mall where L.A. Ram football player Syd Justin viewed the competition. He also was a featured vocalist on the \$100,000 Disco Classic LP which is on sale wherever the competition is held. Ricardo de la Campa has been signed to newly formed Green Baron Productions and his first LP will be out on EarMark. Ron Baron and Gloria Jones are the heads of the firm and coproducers of the debut set out on January 1. The two principals have also written all the tunes in the LP.

Acts Toiling As Blank Tape Salesmen

• Continued from page 3

turning its "Is It Live . . . Or Is It Memorex" campaign with Ella Fitzgerald, recently added Chuck Mangione, Melissa Manchester and Nelson Riddle have also been seen in Memorex ads.

"And Ray Charles plays the merits of 3M Scotch with that firm's 'The Truth Comes Out' campaign," says Pepper. "I think blank tape is hurting record sales," maintains Al Pepper, marketing manager/audition division, Memorex. "To deny that some people do in fact tape records without paying their dues would be silly."

"But to distort that and say it has a major impact on the record business is ludicrous. The record business is a multi-billion dollar business while the blank tape business is a couple of million dollar business. Who's hurting whom? When the record business caught up and we didn't get pneumonia, the inference was that we had done it."

Pepper indicates that every reputable blank tape manufacturer belongs to the long-established International Tape Assn. trade group and reports its shipments to it.

"If all those people stopped buying LPs and started buying blank tape," he continues, "it would show up in the sales figures like some enormous bubble. But it hasn't. Sure, the blank tape business has had consistent growth but not at the expense of the record business."

Overlooked, feels Pepper, is the staggering recent growth of the car stereo business. Pepper, like other blank tape executives, believes that

consumers are buying LPs and blank tape to make car programs.

"In that sense," he states, "blank tape firms are enhancing record sales. And good records sell more tape."

Pepper suggests that outraged record firms and retailers ought to re-evaluate their own businesses before pointing a finger at blank tape. "Given the lack of marketing for the product and three price increases for LPs over the last 16 months may be contributing to the record sales slump," he adds.

"A \$16 for a Fleetwood Mac 'Tusk' LP might just be a little hard to swallow for a 14-year-old."

"When you give an artist a million dollar contract one year and then the profits come roaring back the next year in the form of returns, which forces a record company to cut advertising on new product, that hurts record sales. Blank tape hasn't hurt Ella Fitzgerald, Chuck Mangione, Nelson Riddle or Melissa Manchester."

Why do recording artists link themselves with blank tape firms? In addition to the obvious monetary benefit, they "want to be associated with a quality product," indicates Pepper.

"Absolutely," agrees Sandy Cohen, national sales manager for TDK. "Steve Wonder uses TDK. I don't think he would endorse it if he didn't use it or like it." But the Gies have been using Ampex Grand Master professional studio tape for years.

"Blank tape," says Cohen, "is not

hurting record sales. The record business hasn't had any hit product this year. A lot of our accounts are record dealers and many of them tell me that business has begun to pick up since the new tapes have taken many of the big artists."

"When you do what KRTM-FM did a few Sundays ago on Los Angeles, advertise the fact it was going to be a \$100,000 Disco Classic with no interruption, there's no doubt in my mind that affects business," states Sal Licata, senior vice president of Chrystal. "Sure, consumers will tape it. But how much? I don't know."

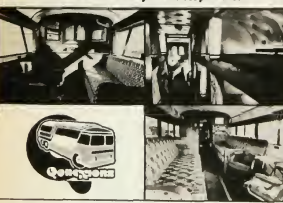
"The LP business," he continues, "is not what it should be. Nobody is going to argue that. But 90% of it is coming from the recession with the Persh blank tape sales having a effect within the other 10%." He has been taping off for six years. How much it's hurting sales, he knows.

"Blonde inked its deal with Polygram in the year, added Licata and "that was a situation it and management company was approached for an endorsement. And they have every right to do something like that. I'm sure Blonde is not mentioning of wanting to tell consumers to tape albums from the label and not buy records."

The hook of the Ampex campaign is "Many many recording artists, like Blonde, use Ampex. And the Ampex tape in the studio and that consumers can get studio-like quality with Ampex Grand Master cassette tape."

NOVEMBER 10, 1979, BILLBOARD

When the "Coach Charter Company of the Year" with 20 of the most luxuriously fashioned, custom-designed, sleek, modern touring buses ever put on the road throws in 3 million dollars in liability insurance . . . they're backing their service and your tour—to the hilt! And they don't stop there!



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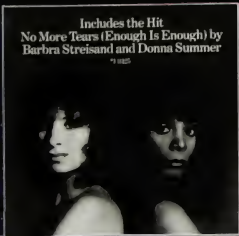
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